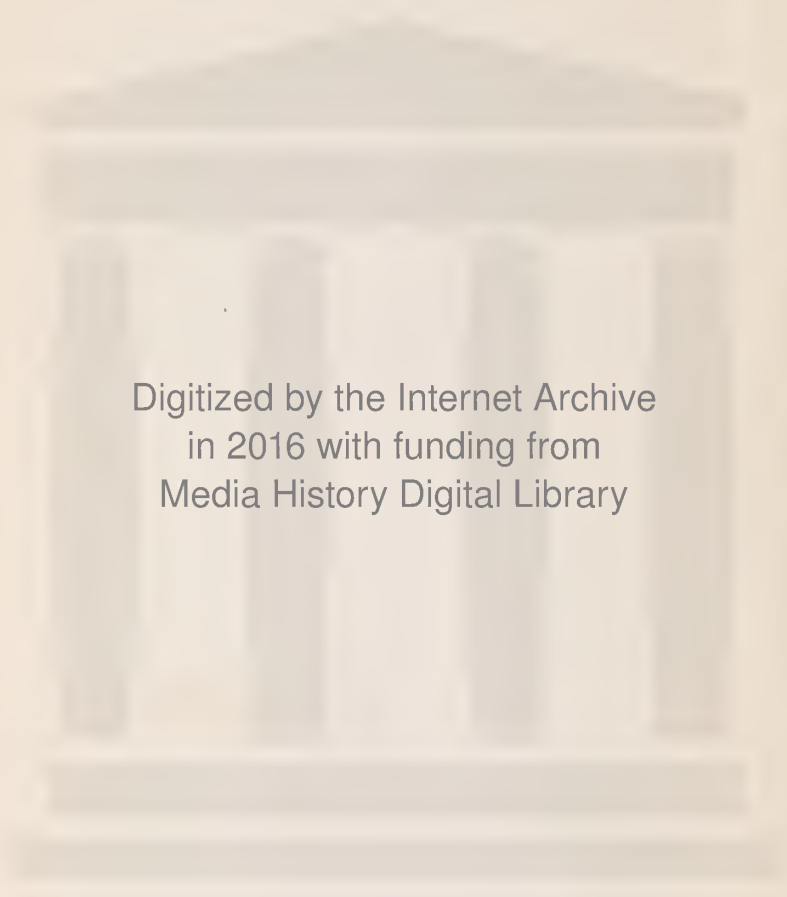


# MOTION PICTURE REVIEWS

WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIF.

VOL. V - 1934



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# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA**

**JANUARY 1934**

THE WOMEN'S UNIVERSITY CLUB  
Los Angeles Branch American  
Association of University Women  
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LOS ANGELES BRANCH

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## EDITORS

MRS. PALMER COOK

MRS. J. ALLAN DAVIS

MRS. GEORGE RYALL

MRS. WALTER VAN DYKE

MRS. JOHN VRUWINK

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Vol. V

JANUARY, 1934

No. 1

## EDITORIAL

Lee Shippey in his column in the *Los Angeles Times* recently criticized the reviewing groups and organized club women quite severely. He said:

"The reason the club ladies don't censor books as they do movies, course, is that no one else will give them such free-for-nothing opportunities as the film producers do."

Also "the club ladies who so earnestly select and recommend certain films, privately tell their friends about ones they don't recommend so that they don't miss them."

Now, really. Does he honestly believe that? He says himself that "good taste is the best of censors." Why does he think that we, too, cannot subscribe to that best of all criteria? Perhaps he misses the point of our reviewing. He implies that we have the power of censorship, which we neither have nor desire. But we know that we reach many who have similar tastes with ourselves, and more than that, we reach parents who are distracted over the movie problem for their children and those growing out of childhood into maturity. To these the professional critic offers no help. And so in spite of the authority of Mr. Shippey's column, and those of his many confereres, we shall probably continue to take our "free seats" at the Academy and to pay weekly at theatres to see and review these releases which are not shown at the Academy (they are a large percentage, too!) and report our comments to those who are interested in our opinion.

In this respect let us suggest several pictures which we think worthy of special notice. "Little Women" is delightful. Its appeal is not because of its period setting nor because of a glamorous star (although Miss Hepburn and her supporting cast add reality and sincerity to the story), but because of its sweetness, its humaness, and its appeal to the emotions. As a book it stood the test of several generations. The picture, through its taste in presentation, stands the test and satisfies our demands.

"Alice in Wonderland" will revive glowing emotion in adults and introduce a charming *Alice* to youthful audiences. You must not miss it. Its absurdities will enchant you and its satire delight. The best artists in Paramount have submerged their personalities to give us this rare treat.

"I Am Susanne" is a delicate and beautiful production which will appeal especially to

lovers of the unique and tasteful in films. We feel sure that there is a growing audience of discrimination for pictures like "Berkeley Square," "Zoo in Budapest," and this one. The theatres showing them need patronage and we feel that you will not be disappointed in the offerings.

Mr. Arliss is again appearing in "Disraeli." Many who witnessed it before and those who missed this genuinely artistic and entertaining picture will welcome its return.

"Smoky," of its type, deserves highest praise and Will Rogers' genuineness ("Mr. Snitch") always appeals, although we wish that writers could adapt their vehicles so that distracting superficialities might be eliminated.

These, we think, are the best of the month's releases but others offer distraction of varying excellence. Personal taste is difficult to measure, but even free seats at movies, to return to Mr. Shippey's complaint, come high to previewers who sit through some productions.

## FEATURE FILMS

### ABOVE THE CLOUDS » »

Dorothy Wilson, Robert Armstrong, Richard Cromwell. Direction by Roy William Neill. Columbia.

This is a mediocre picture of newsreel reporters. There are some interesting shots and some amusing incidents but the story as a whole is commonplace. The climax of the picture is the crack-up of a giant dirigible, modeled after the tragedy of the Akron, with the two reporters taking pictures from inside the airship.

**Adolescents, 12 to 16**  
Doubtful

**Children, 8 to 12**  
No

### ALICE IN WONDERLAND » »

Charlotte Henry, W. C. Fields, Richard Arlen, Gary Cooper, May Robson, Alison Skipworth, Jack Oakie, Roscoe Karns, Charles Ruggles, Edward Everett Horton, Edna May Oliver, Louise Fazenda, Skeets Gallagher, Cary Grant. From the book by Lewis Carroll. Direction by Norman McLeod. Paramount.

We suppose there are people who do not remember "Alice in Wonderland" and "Through the Looking Glass" with a warm glow of recaptured fairy-land, but we hope they are few. The beloved fantasy now appears in picture form with its preposterous characters so ingeniously presented and the two stories so cleverly combined, that it will be a rare spectator who will cavil at the rearrangement of the incidents or the loss of a favorite. "Alice in Wonderland" is not hilarious but it offers constant opportunity for delighted chuckles. The wit and satire

are as significant and as ridiculous as ever. The costumes, sets and make-up are metriculously clever and the whole is a joyous gift to children aged six to one hundred.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Excellent

### BY CANDLELIGHT » »

Elissa Landi, Paul Lukas, Nils Asther. Direction by James Whale. Universal Pictures Corp.

This is a sophisticated continental farce of a prince and his butler who aid and abet one another in playing Casanova. The episode in which the two change places—the prince voluntarily playing butler to his butler's prince is most amusing. The glamour of a Monte Carlo background, the suavity and dash of the principal characters and a finesse in direction all combine to produce a gay and entertaining romance.

**Adolescents, 12 to 16**  
Too sophisticated

**Children, 8 to 12**  
Not suitable

### CHRISTOPHER BEAN » »

#### RETITLED "HER SWEETHEART"

Marie Dressler, Lionel Barrymore. Based on the play, "The Late Christopher Bean." Direction by Sam Wood. M-G-M.

Greed is not an esthetic sedative, but when this human weakness is cleverly held up to ridicule in a satirical sense, it becomes amusing. The fact that the original play was French and that it could be adapted to the American scene with such success is ample proof of its universal appeal. The plot concerns the sudden recognition of the work of



an obscure, deceased artist and the subsequent mad scramble to obtain those of his paintings which may be extant. That the one who finally gets them is the one who is most deserving, satisfies one's sense of fitness.

**Adolescents, 12 to 16**

Amusing

**Children, 8 to 12**

Mature

### COUNSELLOR-AT-LAW » »

John Barrymore, Bebe Daniels, Doris Kenyon, Onslow Stevens, Isabel Jewell. From the play by Elmer Rice. Direction by William Wyler. Universal.

This screen production of a very successful stage play stands high on its own merit. It is a dramatic and vivid portrayal of a tempestuous, brilliant and lovable Jewish lawyer, the problems he faces, and the people he contacts in his office. Often the plot loses its primary significance and becomes a background for numerous interesting character sketches, but it remains coherent nevertheless. Although Mr. Barrymore loses some of the sympathy which he might have developed in his role because his interpretation lacks the humor and characteristics of the Jew, he gives an excellent performance.

**Adolescents, 12 to 16**

Mature

**Children, 8 to 12**

No interest

### DANCING LADY » »

Joan Crawford, Clark Gable, Franchot Tone.

From the book by James Warner Bellah.

Direction by Robert Z. Leonard. M-G-M.

The work of a dancer is so intimately connected with the theatre that there is a logical reason in this picture for the development of a backstage musical extravaganza. The theme concerns the determination of a dancer to win her way to success. Miss Crawford does some splendid work, and Mr. Gable also gives an excellent performance. The specialties and ballet numbers are beautiful in execution and effect, and Fred Astaire's dancing is to be particularly noted.

**Adolescents, 12 to 16**

No. Too sophisticated

**Children, 8 to 12**

No

### FEMALE » »

Ruth Chatterton, George Brent. Direction by Michael Curtiz. Warner Bros.

For many people there seems to be a never failing fascination in watching the development of a plot in which a beautiful business woman succumbs to the rough and rugged charms of a strong man in a tweed suit. "Female" conforms to the usual pattern of such pictures. It is obvious from the begin-

ning that the lovely heroine will cease to be the predatory female and become coyly alluring when she meets her match in the person of a man canny enough to resist her usual tactics. But who cares for subtleties? In the hands of Miss Chatterton and Mr. Brent a trashy story becomes a mildly entertaining picture.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

### FLYING DOWN TO RIO » »

Dolores Del Rio, Gene Raymond, Fred Astaire, Raoul Roulien, Ginger Rogers. Direction by Thornton Freeland. R-K-O.

An extravagant production in which Fred Astaire reaches stardom. It is a riot of gorgeous dance spectacles, several of them very lovely, but one, the "Carico," open to improvement by a liberal use of the cutting shears. The story is unimportant, a characteristic of this type of spectacle. Our criticism is that it is too elaborate and not always in good taste.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### THE FORGOTTEN MAN » »

Made by the Public Welfare Corporation.

Arranged and edited by Samuel Cummings.

These are actual scenes taken on the battlefields of the World War by camera men of different nations but chiefly by Americans, pictures which, until recently, were not permitted to be shown to the public. The grandeur and power of the great nations is impressive but far more so is the picture of glorious youth sent forth to overwhelming slaughter, a carnage so gruesome that only the indistinctness caused by the smoke and gas of battle makes it endurable. With Europe seething with hatred and unrest, one wishes that this film might be given wide circulation in this country and abroad.

**Adolescents, 12 to 16**

Educational

**Children, 8 to 12**

Too harrowing

### FROM HEADQUARTERS » »

George Brent, Margaret Lindsay, Eugene Palette, Robert Barrat, Dorothy Burgess.

From the story by Robert N. Lee. Direction by William Dieterle. Warner Bros.

In this rather ordinary story a rich society man is murdered, and an art collector, a girl and her brother are a few of the possible suspects. Though the audience will have little difficulty in pointing out the real criminal before the dénouement, more than usual in-

terest is supplied by activities at police headquarters where methods of crime detection are shown in detail.

**Adolescents, 12 to 16**  
Fair

**Children, 8 to 12**  
No

### GIRL WITHOUT A ROOM » »

Charles Farrell, Marguerite Churchill, Charlie Ruggles. From the novel by Jack Lait. Direction by Ralph Murphy. Paramount.

Probably intended to burlesque modernistic painters and their work, this picture commences rather propitiously, but it rapidly degenerates to slapstick, and the stage business transcends the bounds of good taste. There are some funny situations but very few clever lines and the story is the old one of the young American who is fleeced by the colony of third-rate artists with whom he associates. Possibly because the Latin quarter background has so often been used as an excuse for almost every sort of eccentricity and unconventionality, only a director as subtle as Lubitsch or Mamoulian could have worked this material into anything worthy of recommendation.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

### GOING HOLLYWOOD » »

Bing Crosby, Marion Davies, Fifi D'Orsay, Stuart Erwin. Direction by Raoul Walsh. M-C-M.

A pretentious musical comedy characterized by Bing Crosby's crooning and some unusually tuneful musical scores but lacking in any other outstanding quality. Costliness is apparent in costumes and settings. Miss Davies is conspicuous but unimpressive.

**Adolescents, 12 to 16**  
Fair

**Children, 8 to 12**  
Fair

### HAVANA WIDOWS » »

Joan Blondell, Glenda Farrell, Guy Kibbe, Frank McHugh. Direction by Ray Enright. First National.

This picture shows the most up-to-date methods of blackmailing and gold-digging as practiced by two ex-chorus girls and a drunken lawyer. It is supposed to be light comedy, but the effort to make entertainment of such obnoxious material seems both futile and depressing.

**Adolescents, 12 to 16**  
Impossible

**Children, 8 to 12**  
No

### HER SWEETHEART » »

See "Christopher Bean," this issue.

### I AM SUSANNE » »

Lilian Harvey, Gene Raymond, Marjorie Rambeau, with Podrecca's Piccoli Marionettes and the Yale Puppeteers. Story by Edwin Justus Mayer and Rowland V. Lee. Direction by Rowland V. Lee. Fox.

"I Am Susanne" is delightful. The story is unique and entertaining, the locale new, and the introduction to a puppeteer's workshop, fascinating. Dainty little *Susanne*, a pathetic puppet in real life, bitterly resents her lover's relationship to his exquisitely skilful creations until she understands. Like other productions of Rowland V. Lee, the story is not overbalanced by spectacle, but is smoothly woven into a sensitive and delicate performance. Gene Raymond is excellent and Lilian Harvey, in her gayer scenes, is again the charming comedian of "Congress Dances." We recommend this to your attention.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
If it interests

### JIMMY AND SALLY » »

James Dunn, Claire Trevor. Direction by James Tinling. Fox.

The plot is similar to that of other pictures in which James Dunn has played, a human interest story with laughter, and no great heights or depths. *Jimmy*, a young man with exaggerated self-assurance, believes he can make easy money by spectacular schemes which, however, end in a series of disasters. He finally accepts *Sally's* doctrine of hard work and thrift as the means of advancement.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
No interest

### KING FOR A NIGHT » »

Chester Morris, Helen Twelvetrees, Alice White, George Stone. Direction by Kurt Neumann. Universal Pictures Corp.

Undoubtedly this picture is supposed to be a study in sincerity. How the son of a small town minister adopts prizefighting as a profession and atheism as a creed, and remains true to his convictions even though he dies in the electric chair protecting his erring sister's good name, is a theme replete with dramatic possibilities. Unfortunately the motives of his sacrifice, while noble in themselves, are not forcefully enough presented to make the story plausible. The presentation is dull and feeble. Altogether it may be classed as just another poor melodrama.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No



**MAN OF TWO WORLDS** » »

Francis Lederer, Elissa Landi, Henry Stephenson, J. Farrell McDonald, Christian Rub. From the book by Ainsworth Morgan. Direction by J. Walter Ruben. R-K-O. (Seen at a theatre preview.)

It seems to us too bad that the public must endure cycles of films. After one success producers deluge us with imitations. "S.O.S. Iceberg" and "Eskimo" were photographed on location, and the beauty and majesty of the background would have built up any story which was not too maudlin. But now R-K-O offers "A Man of Two Worlds" using painted sets and the same theme as "Eskimo"—the degeneration of the native under white influence—and doing it with little dignity. A white cast use the Eskimo tongue which has to be translated for our enlightenment, and the film is wordy and slow. Action depends upon the behavior of a "savage" introduced into a sophisticated environment and the drama of his unnatural attraction to a white woman. Francis Lederer, playing the lead, appears to great disadvantage. After seeing *Mala* in "Eskimo" we realize that physical beauty and distinction are not sole prerogatives of the white race. Though this review is written after seeing an unedited preview, we still feel that the picture has too great a handicap to recommend it as other than a very mediocre program film.

Adolescents, 12 to 16

Children, 8 to 12

Very little to recommend it

Better not

**MAN'S CASTLE** » »

Spencer Tracy, Loretta Young, Glenda Farrell, Walter Connolly, Marjorie Rambeau. From play by Lawrence Hazard. Direction by Frank Borzage. Columbia.

A sentimental and ethically confused story seems poignant and true because of the way in which it is handled. Regarded as a sort of fairy story it will probably appeal to many, but to the more literal or analytic it might appear that beautiful aspirations do not necessarily thrive best in shanty-town among the professional beggars and safe-crackers and that motherhood in a box car is scarcely to be desired.

Adolescents, 12 to 16

Children, 8 to 12

Not recommended

No

**MY LIPS BETRAY** » »

Lilian Harvey, John Boles, El Brendel. Direction by John Blystone. Fox.

A pleasant musical comedy romance in which an entertainer in a beer garden of

a mythical kingdom becomes mistakenly known as the royal favorite. It is mildly entertaining but neither Miss Harvey nor Mr. Boles will win much renown through the picture.

Adolescents, 12 to 16

Fair

Children, 8 to 12

If it interests

**MR. SKITCH** » »

Will Rogers, Zasu Pitts, Florence Desmond, Harry Green, Rochelle Hudson, Charles Starrett, Eugene Pallette. From the story "Green Dice" by Ann Cameron. Direction by James Cruze. Fox.

The picture, because of Will Rogers and Zasu Pitts, is refreshingly human and close to the heart, and leaves one with a buoyant feeling of goodfellowship toward the world at large. Those two comedians are so genuine and real that even a weak story may be forgiven. With fifty dollars and a broken down Ford as their only financial assets they start for California with the twins, a small son and a young lady daughter. The daughter's puerile love affair detracts from a story which offered a perfect opportunity for homely humor.

Adolescents, 12 to 16

Good

Children, 8 to 12

Yes

**THE PRIZEFIGHTER AND THE LADY** » »

Myrna Loy, Max Baer, Primo Carnera, Jack Dempsey, Walter Huston, Otto Kruger. From the story by Frances Marion. Direction by W. S. Van Dyke. M-G-M.

Fight fans, who comprise a large part of the masculine and an increasing percentage of the feminine population, will enjoy the pugilistic exploits of Max Baer and Primo Carnera on the screen. The championship battle comes as the *pièce de résistance* in the story of the rise of a boxer to headline fame with the ensuing conflict between his public and his domestic life. Max Baer has a pleasing, natural personality; Myrna Loy is excellent, and they are supported by a very able cast. It is exciting entertainment, above the average in interest unless prize fights bore you.

Adolescents, 12 to 16

Good for boys

Children, 8 to 12

No. Mature

**ROMAN SCANDALS** » »

Eddie Cantor, Edward Arnold, Alan Mowbray, Veree Teasdale, Ruth Etting, Gloria Stuart. Direction by Frank Tuttle and Ralph Cedar. Sam Goldwyn Production-United Artists.

"Roman Scandals" is an excessively elaborate production in which a loafer of West

Rome stubs his toe and wakes up in the ancient city populated with pseudo-historical royalties, centurions, and ravishing damsels. Between dodging lions and tasting poisoned nightingales meant for the emperor's palate, he leads a most precarious existence until he escapes from the ancient days in a chariot race more thrilling and entertaining than any race ever before made in films. Appreciation of this musical extravaganza depends upon individual taste. There are those who dote upon pop-eyed Eddie Cantor and his racy comments, and again there are those who do not. Anyhow, it's a great show for the bald-headed row.

**Adolescents, 12 to 16**

Doubtful

**Children, 8 to 12**

No

### SHOULD LADIES BEHAVE

Lionel Barrymore, Alice Brady, Conway Tearle. From the play, "Vinegar Tree," by Paul Osborn. Direction by Harry Beaumont. M-G-M.

Here is smart up-to-date comedy with sophisticated lines and situations, enhanced by fine settings and excellent stage technique. The plot is complicated by the fact that one man, a glamorous artist with a long record of philanderings, is the sentimental memory of one woman, the current lover of another, and the romantic ideal of a young girl. In the end one chuckles at the deflation of so great an egoist. Alice Brady is particularly amusing as a scatter-brained mother who is unable to cope with the serious problem of her own family.

**Adolescents, 12 to 16**

Unsuitable theme

**Children, 8 to 12**

No

### SMOKY

Victor Jory, Irene Bentley, Frank Campeau, Hank Mann, Leroy Mason, Leonid Snegoff, Will James. From the novel by Will James. Direction by Eugene Forde. Fox.

Here is the charming biography of a horse, which has the appeal of "Black Beauty" in book form. "Smoky" is born on the range and his life as a happy rollicking colt, then as a cow pony, and on through the joys and misfortunes of his life is told in a brilliantly entertaining manner which will attract young and old.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Some scenes too exciting for sensitive children

### THE THUNDERING HERD

Randolph Scott, Judith Allen, Buster Crabbe, Noah Beery, Raymond Hatton, Harry Carey, Monte Blue. From a story by Zane Grey. Direction by Henry Hathaway. Paramount.

While the plot treatment is not strong enough to place it in the class of the "Covered Wagon," this is nevertheless an unusually good Western. It is beautifully located, with its background of mountains towering against the sky, and the lighting effects throughout are exceptional in a picture of high action. Interest is added in the photography of the park herd of buffalo, remnant of the multitudes which once ranged the plains.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Exciting

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FEBRUARY, 1934

No. 2

## EDITORIAL

The purpose of this bulletin is to give information on current motion picture releases in order to further *selective attendance* not only for children but for those of our readers who do not just "go to the movies," and who may agree with our opinion in the pictures reviewed. The value of reviews is *timeliness*, and in order to give earlier information we are sending out in addition to the monthly "Reviews" a mid-month advance supplement. We hope that this service will be helpful to our subscribers, many of whom live in eastern and southern states where the time of release varies.

## FEATURE FILMS

## ALL OF ME » »

Fredric March, Miriam Hopkins, George Raft, Helen Mack. Based on the play, "Chrysalis" by Rose Albert Porter. Direction by James Flood. Paramount.

The world would be better off without this melodramatic film. A rich young thing, spoiled beyond endurance, dabbles in immorality with a luckless college professor and then turns her attention to a young criminal and his common-law wife. Her interference results in death for both of them. She is presumably reformed in the end, but it is doubtful if she is worth the sacrifice. When actors with such magnetic personalities as have Fredric March and Miriam Hopkins take the leading parts, the play is bound to demand attention and wreak no small amount of moral havoc.

Adolescents, 12 to 16

Pernicious

Children, 8 to 12

No

## ANGKOR » »

Directed by George Merrick. Roy Purdin Producer.

We are told that two explorers went to Cambodia in 1912 with the intention of searching for the lost civilization of Angkor and that this picture is inspired by their records. It is not convincing as a travelogue but contains some interesting material, pictures of tropical animals, and illustrations of the weird native beliefs and strange practices of monkey worship.

Adolescents, 12 to 16

No value

Children, 8 to 12

No

## BELOVED » »

John Boles, Gloria Stuart, Albert Conti. Direction by Victor Schertzinger. Universal.

This is the story of four generations of musicians struggling against odds to maintain the integrity of their art. The early scenes



are laid in Austria in 1838 and the ending comes at a concert for the fund for unemployed musicians in New York at the present time. It is a touchingly beautiful story, and the spirituality of its theme and treatment makes it unusually satisfying entertainment for discriminating audiences.

**Adolescents, 12 to 16**

Interesting but mature

**Children, 8 to 12**

No interest

## THE BIG SHAKEDOWN » »

Charles Farrell, Bette Davis, Ricardo Cortez, Glenda Farrell. From the story "Cut Rate" by Engels and Busch. Direction by John Francis Dillon. Warner Brothers.

Racketeers again, this time with a new and even more alarming racket, the practice of counterfeiting labels on trade-marked drugs and replacing important remedies with worthless or deadly imitations. While pointing the moral that racketeers sometimes are sentenced to hard labor, this picture nevertheless features the underworld and its activities and is replete with viciousness. We wonder how long it will be before a diet of sordid crime stories will produce mental indigestion in the movie-going public.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## BOMBAY MAIL » »

Shirley Grey, Edmund Lowe, Ralph Forbes, Hedda Hopper. Direction by Edwin L. Marin. Universal.

A harmless mystery play. It is slow in tempo, ordinary in treatment and not unusual except in its setting which is the Bombay Mail Express.

**Adolescents, 12 to 16**

Harmless

**Children, 8 to 12**

Slow and not interesting

## CHARMING DECEIVER » »

Constance Cummings, Frank Lawton. Direction by Monty Banks. English Production. Majestic Pictures.

A facile comedy about an attractive modiste who is mistaken for a movie star and a mysterious young man who is always appearing on the scene in different guise. The English cast and foreign settings add to the entertainment value.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Little interest

## CONVENTION CITY » »

Adolphe Menjou, Guy Kibbe, Mary Astor, Frank McHugh, Dick Powell. Direction by Archie Mayo. First National-Warner Bros.

After seeing this picture no one will ever again cherish any illusions about how the average salesman spends his time when he attends a convention at Atlantic City. It is crisp, fast, coherent, funny, and directed with amazing facility, but it is also one of the rowdiest productions we have seen.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## CROSBY CASE » »

(Formerly Called "SPECIAL INVESTIGATOR")

Onslow Stevens, Wynne Gibson, Alan Dinehart. Direction by Edward Marin. Universal Pictures Corp.

When a doctor is murdered the mystery is solved without undue thrills or horrors and the criminals are punished. The picture is fairly entertaining in that it shows the technique of crime detection.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

No

## CROSS COUNTRY CRUISE » »

Lew Ayres, June Knight, Alice White, Alan Dinehart. Direction by Edward Buzzell. Universal.

Judging from advance advertising we are due for another cycle of pictures with themes similar to this one which recounts the adventures of a heterogeneous group of passengers on a transcontinental bus. Among the passengers are a bigamist, a near bigamist, a young woman who is "dead headed" by successive drivers because of her obvious charms, and of course the two young people who fall in love. A murder is committed by one of the group and solved by the ingenuity of the hero. Though the situations and dialogue are what might be expected and many distasteful vulgarities are introduced for comedy, the illusion of traveling in a bus is cleverly created and the character roles are well acted.

**Adolescents, 12 to 16**

Unpleasantly sophisticated

**Children, 8 to 12**

No

## EAT 'EM ALIVE » »

Direction by Harold Austin. Photographed by Jay Turner. Independent Film Distributors.

An unusual and starkly realistic portrayal of the struggle for existence of reptilian life on American deserts. Entertainment value is



debatable because many individuals frankly confess to a horror of snakes, but it is undoubtedly fascinating and exciting and contains a great amount of very interesting natural lore for those who would learn about desert life without the discomforts and perhaps the dangers of exploration. The photography is excellent.

**Adolescents, 12 to 16**  
Strong but instructive

**Children, 8 to 12**  
No—too strong

### EIGHT GIRLS IN A BOAT » »

Douglass Montgomery, Dorothy Wilson, Kay Johnson, Jean Rouverol. Direction by William Walker. Paramount.

The heroine of this story is a tender, wistful young girl, a boarding student in a school on Lake Geneva. At a dance she meets and falls in love with a student at a neighboring college. The story of her betrayal by her lover and its effect upon herself, her family and her school associates is told with sympathetic brilliance and understanding of the various points of view. The technique of the picture closely resembles that of "Maedchen in Uniform" in its rising climax and its background, but the story is one which perhaps has more general interest. The cast is exceptionally good, and beautiful photography accentuates the charm of the drama.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No

### FOG » »

Mary Brian, Donald Cook, Reginald Denny. Direction by Albert Rogell. Columbia.

When an eccentric old millionaire is strangled on an ocean liner, the tell-tale finger of suspicion points in turn at each surviving member of the company, all according to the best traditions of mystery films. Plot and acting are not exceptional, and there are several episodes too gruesome for anyone who is at all squeamish, but what lends distinction to the production is the fog-drenched atmosphere which is tremendously effective in creating fear and suspense.

**Adolescents, 12 to 16**  
Perhaps

**Children, 8 to 12**  
Not at all

### FOUR FRIGHTENED PEOPLE » »

Claudette Colbert, Herbert Marshall, Mary Boland, William Gargan, Leo Carrillo. From novel by E. Arnot Robertson. Direction by Cecil B. DeMille. Paramount.

This is the story of four individuals who are suddenly thrown upon their own resources in an almost impenetrable jungle.

Life and return to civilization depend upon their strength and ingenuity and the film is concerned with the physical experience of the four. Because the setting is authentic, the photography excellent and the cast human and satisfactory, it provides a measure of entertainment. But it isn't very deep and it offers no real character studies. The fact that it also lacks emotional melodrama is, after all, a little surprising and disappointing in a DeMille production.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No

### HOLD THE PRESS » »

Tim McCoy, Shirley Grey. Direction by Phil Rosen. Columbia.

' Perhaps to movie audiences the selling of paroles is a new angle of our much publicized war against crime. *Tim*, as an ambitious young reporter with a "nose for news," brings a crooked parole board and a gang of racketeers to justice. It is banal melodrama of slight interest.

**Adolescents, 12 to 16**  
Better not

**Children, 8 to 12**  
No

### HIPS HIPS HOORAY » »

Bert Wheeler, Robert Woolsey, Dorothy Lee, Thelma Todd, Ruth Etting. Direction by Mark Sandrich. R-K-O.

Two competing beauty establishments employing numerous semi-nude operators form the backdrop for the antics of Wheeler and Woolsey. The music and banana eating continue at the same level as in other productions by these artists, and there is the usual large dose of suggestive dialogue.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No

### FUGITIVE LOVERS » »

Robert Montgomery, Madge Evans, Ted Healy. Direction by Richard Boleslavsky. M-G-M.

The cross country bus comes into its own now as setting for romance and adventure, and certainly timid souls will not be inspired to confidence in their fellow travellers if the stories are accepted seriously. In this, an escaped convict, a chorus girl and a gangster create the excitement, and a happy ending is achieved by a noble rescue of children in a blizzard. It is tiresome, unwholesome sentimentality which is recommended to no one's attention.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

**GALLANT LADY** » »

Ann Harding, Clive Brook, Otto Kruger, Tullio Carminati, Janet Beecher, Dickie Moore. Story by Gilbert Emery. Direction by Gregory LaCava. Twentieth Century Production. United Artists.

"Gallant Lady" offers Ann Harding an intelligent and sympathetic role in a story of a woman's readjustment after tragedy. The situation is interesting and appeals to audience emotions, but it is handled with taste and delicate skill and the dialogue is so spontaneous and amusing, that it never becomes too poignant to be entertaining. Clive Brook, as the loveable self-effacing *Dan* whose human weaknesses are so real, is an exceedingly happy choice, and even the minor roles are executed with finesse. It is an adult theme which is not appropriate for children.

**Adolescents, 12 to 16****Children, 8 to 12**

Not recommended

No

**HIS DOUBLE LIFE** » »

Lillian Gish, Roland Young, Montague Love. From the novel and play by Arnold Bennett. Direction by Arthur Hopkins. Paramount.

Arnold Bennett's story of the celebrated artist who exchanges identities with his defunct valet is most entertainingly brought to the screen. The incidents in themselves are amusing, and the character of eccentric *Priam Farrel* as played by Roland Young is a delicious character study, the highlight of the picture.

**Adolescents, 12 to 16****Children, 8 to 12**

Good

Little interest

**HOUSE ON 56th STREET** » »

Kay Francis, Gene Raymond, Ricardo Cortez. Direction by Robert Florey. Warner Bros.

The story of this picture proceeds upon the general outlines of many another mother love drama. A mother is separated from her little girl and by coincidence meets her again just in time to save her from a fate as sordid as her own. Due to the good cast and the atmospheric background of the New York smart world in 1905 the production is entertaining. The opening sequences have sparkle, charm and originality, but unfortunately as the picture progresses much of it is a trite echo of former scenarios and the coincidences are too obviously manufactured to be plausible.

**Adolescents, 12 to 16****Children, 8 to 12**

Not recommended because

No interest

• of confused ethics

**IF I WERE FREE** » »

Irene Dunn, Clive Brook, Nils Asther, Vivian Tobin, Henry Stephensen. Direction by Elliott Nugent. R-K-O.

In this suavely acted and deftly directed film the problem of the love of a woman and a man who is not free to marry her, is presented with restraint and understanding. Pathos is nicely balanced with wit and the urbane characters are a pleasant relief after the hoodlums of the underworld who seem to crowd most of our current entertainment.

**Adolescents, 12 to 16****Children, 8 to 12**

Too mature

No interest

**THE LAST ROUND-UP** » »

Randolph Scott, Barbara Fritchie, Monte Blue, Fred Kohler. From a novel by Zane Grey, "The Border Legion." Direction by Henry Hathaway. Paramount.

Beautiful photography, hard riding and very acceptable acting make this a better than usual western. Its conventional plot is based on conflicts between bad men and good, miners and outlaws, with the obvious happy outcome for the hero and heroine.

**Adolescents, 12 to 16****Children, 8 to 12**

Good

Exciting

**LET'S FALL IN LOVE** » »

Gregory Ratoff, Ann Sothern, Edmund Lowe, Miriam Jordan. Direction by David Burton. Columbia.

Distracted by the temperament of a Swedish star, a director stops work on his picture and tries to find a substitute for her. The hoax which is finally resorted to forms a pleasantly amusing plot for this romantic comedy. It is a Cinderella theme in an up-to-date setting, satirizing Hollywood and introducing catchy tunes when a musical comedy is produced in furtherance of the plot. Gregory Ratoff, as the Jewish producer, is excellent as usual.

**Adolescents, 12 to 16****Children, 8 to 12**Good light  
entertainment

Of little interest

**LONG LOST FATHER** » »

John Barrymore, Helen Chandler, Alan Mowbray, Donald Cook, E. E. Clive. From the novel by G. B. Stern. Direction by Ernest Schoedack. R-K-O.

An artificial and lightweight comedy of debonair sophisticates whose human qualities finally assert themselves. Mr. Barrymore as the father who meets his daughter after

years of neglect, gives a whimsical, amusing portrayal of a middle-aged dilettante and adventurer whose paternal instincts are at last aroused. The story, however, is inconsistent and unconvincing and the cast cannot save it from mediocrity.

**Adolescents, 12 to 16**

Ethically poor

**Children, 8 to 12**

No — and  
uninteresting

### LOVE, HONOR AND OH BABY » »

Zasu Pitts, Slim Summerville. Universal.

Vulgar and worthless slapstick comedy of an attempt to frame a breach of promise suit.

**Adolescents, 12 to 16**

Impossible

**Children, 8 to 12**

No

### MADAME SPY » »

Fay Wray, Nils Asther, Edward Arnold, John Miljan. Direction by Karl Freund. Universal.

A beautiful Russian spy dutifully marries an Austrian officer to obtain messages of war and then complicates matters by falling in love with him. The film offers the usual glamor of the secret service in wartime and evokes pleasant suspense, although secrets are unearthed with too much ease to command vital attention. It is interesting to note that we have become so objective in our attitude towards the war that a Teutonic hero may be presented without offense.

**Adolescents, 12 to 16**

\*Harmless

**Children, 8 to 12**

No

### THE MEANEST GAL IN TOWN » »

Zasu Pitts, El Brendel, Pert Kelton, James Gleason, Skeets Gallagher. Direction by Russell Mack. R-K-O.

A love affair of ten years' standing between *Chris*, the small town barber, and *Tillie*, the owner of the Bon Ton Store, is complicated by the arrival of a smart-Aleck from the city and a stranded chorus girl. The story is tenuous, some of the dialogue is meager, and the production not half so funny as one anticipates from the cast.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### MISS FANE'S BABY IS STOLEN » »

Dorothea Wieck, Alice Brady, Baby LeRoy, Alan Hale, Jack LaRue, Dorothy Burgess. Story by Rupert Hughes. Direction by Alexander Hall. Paramount.

In defense of this portrayal of kidnapping let us state that it is not sensational but is

handled with restraint, that it emphasizes the cooperation of all forces of the law in running down the offenders, and that in punishment the limit of penalty is recommended. On the other hand it suggests a close parallel to the Lindberg case which was probably one of the most emotional crises the American public has ever experienced. Even today the subject is not one which sensitive persons select for entertainment and consequently reactions to the picture will vary according to prejudice. Miss Wieck's role of passionate mother seemed overacted to us, or at least unsympathetic, in comparison with the more human and understanding one played by Alice Brady.

**Adolescents 12 to 16**

Not recommended

**Children, 8 to 12**

No

### MOULIN ROUGE » »

Constance Bennett, Franchot Tone, Tullio Carminati, the Boswell Sisters, Russ Colombo. Direction by Sidney Lansfield. Twentieth Century Productions-United Artists.

The title of this picture should suggest to adults the frothy nature of its theme. It is a back-stage comedy which includes a number of songs and ballet sequences. Because of the introduction of these, the last quarter of the play drags consistently and does not maintain the lilt and dramatic action which made the early scenes so interesting and amusing. The plot, wherein a wife tests her own charm and the constancy of her husband while under a disguise, is suggestive of "The Guardsman" and appeals to a sophisticated sense of humor.

**Adolescents, 12 to 16**

Sophisticated

**Children, 8 to 12**

Mature, unsuited

### THE POOR RICH » »

Edward Everett Horton, Edna May Oliver, Andy Devine, Leila Hyams. Direction by Edward Sedgwick. Universal.

When two penniless cousins, surrounded by a halo of elegance and distinction, return from a sojourn abroad to their dilapidated ancestral home, they find themselves in a sad predicament. Their blundering attempts to manage the house, and the numerous ensuing complications make a gay and entertaining comedy. The combination of Mr. Horton and Miss Oliver as foils for each other's talents is particularly apt.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Yes

**QUATORZE JUILLET (July 14)** » »

Anabella, Georges Rigaud, Pola Illery,  
Paul Olivier, Raymond Cordy. Story and  
direction by Rene Clair.

The charm of the whole picture lies in its living pictures of life and characters in the poorer quarters of Paris. The story itself is slight—a pleasant little romance of two young people who love and quarrel and make up again; but the humor, gaiety and beauty may be appreciated by anyone whether familiar with the language or not because of the directorial skill of René Clair. To those who understand French or who have lived in France, the film is a gem of portraiture.

**Adolescents, 12 to 16**

If it interests

**Children, 8 to 12**

No interest

**ROAD TO RUIN** » »

Helen Foster. All talking version of old picture. Willis Kent Production. First Division.

However great may be the necessity for impressing parents with their responsibility for more careful supervision of their adolescent children, we believe that sensational films such as this are the last resort. This is a horrid compound of salaciousness and clinical details that is neither entertaining nor scientific.

**Adolescents, 12 to 16**

Impossible

**Children, 8 to 12**

Impossible

**SEARCH FOR BEAUTY** » »

Buster Crabbe, Ida Lupino, Robert Armstrong, James Gleason. Based on the play by Schuyler E. Grey and Paul Milton. Direction by Erle Kenton. Paramount.

If you enjoy seeing pretty girls by the score, and handsome, well-formed athletes, and if you hold to the theory of exercise as a guide to beauty, you may be momentarily entertained by this picture. It tells the story of two Olympic winners made editors of a "Beauty and Health Magazine." When they discover that it is in reality one of the cheap "confession" periodicals they work to cancel their editorial contract and clear their names by other health activities. It is needlessly vulgar and suggestive at times, but on the other hand it stresses its moral.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

**SHADOWS OF SING SING** » »

Mary Brian, Bruce Cabot, Grant Mitchell.  
Direction by Phil Rosen. Columbia.

The son of a police official falls in love with a college girl whom he then learns is the sister of a notorious gangster. The consequences of his involvement are serious and unhappy, resulting in a murder and the young man's near conviction of the crime. The only novelty in the picture is the method by which the real criminal is found and this is not sufficiently important or interesting to offset the triteness of the whole or its unpleasantly sinister suggestions of the power and luxury of gangland and the ease with which a young man of good standing might have been wrongly convicted of murder.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**SON OF A SAILOR** » »

Joe E. Brown, Thelma Todd, Johnny Mack Brown. Direction by Lloyd Bacon. Warner Bros.

As an egotistical and blundering "gob" Joe E. Brown gives an amusing characterization. It is fantastic, absurd and wholesomely laughable.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

Yes

**TWO ALONE** » »

(Formerly Titled "WILD BIRDS")

Jean Parker, Tom Brown, Zasu Pitts, Arthur Byron, Beulah Bordi. Direction by E. Nugent.  
From play by Don Totherton. R-K-O.

This is a stark, vividly acted drama of cruelty and its tragic consequences, the too realistic study of a brutish, domineering farmer and the suffering he inflicts upon a boy and girl who are in his power. Though dramatically presented, it depicts an abnormal side of life, the moral situations are questionable, and it is too depressingly sombre in tone to please many audiences.

**Adolescents, 12 to 16**

Harmful in effect

**Children, 8 to 12**

Certainly not

**WALTZ TIME** » »

Evelyn Laye, Fritz Schultz. Direction by William Thiele. Adapted from opera by Johann Strauss. British-Gaumont Production.

Romantic operetta with pleasing music, some excellent characterizations, and a gay inconsequential story. Lightly entertaining.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

Little interest



**THE WOMEN IN HIS LIFE** » »

Otto Kruger, Isabel Jewell, Ben Lyon, Una Merkel. Direction by George B. Seitz. M-G-M.

Otto Kruger is given the unsympathetic role of a clever but dissolute lawyer who is brilliantly successful as a defender of criminals and heartless in his personal relationships. It is melodrama in the extreme, the plot hinging upon a belated repentance and change of heart after a severe illness. In other hands than Mr. Kruger's the picture would be utterly worthless, but in his, the perfection of detail and the fine interpretative acting makes the character study fairly interesting to adult audiences.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

**YOU CAN'T BUY EVERYTHING** » »

(Formerly Titled "OLD HANNIBAL")

May Robson, Jean Parker, Lewis Stone. Direction by Charles F. Riesner. M-G-M.

This is the story of an avaricious woman financier who is spectacularly successful in amassing a fortune, only to discover that in achieving her ambitions she has lost everything in life that is worth having. May Robson gives a convincing characterization, the theme is well developed and the sum total is substantial and satisfying entertainment.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Mature

...—◆—...  
**SHORT SUBJECTS**

**CHINA SHOP** » »

Silly Symphony. Walt Disney Production. United Artists.

Attractive fantasy of the adventures of two Dresden figures whose nocturnal minuet is disturbed by a Jade devil. The China shop is wrecked.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
Little appeal

makes the cartoon less suitable for younger audiences. It is not so original as we expect from this studio.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
Exciting

**TUNISIAN TRAVELS** » »

Magic Carpet. Fox.

Very interesting travelogue, beautifully photographed.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Good

**SHANGHAIED** » »

Walt Disney Production. United Artists.

Mickey and Minnie have blood curdling adventures with villainous sailors which









# MOTION PICTURE REVIEWS

THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA

MARCH 1934

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## EDITORS

MRS. PALMER COOK MRS. J. ALLEN DAVIS MRS. GEORGE RYALL  
 MRS. WALTER VAN DYKE MRS. JOHN VRUWINK

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No. 3

## FEATURE FILMS

## ADVICE TO THE LOVELORN » »

Lee Tracy, Sally Blane, Sterling Holloway.  
 Direction by Alfred Werker. Twentieth  
 Century Pictures. United Artists.

Lee Tracy seems destined always to play the same type of character, and his name heading the cast is a pretty reliable index to what sort of entertainment is offered. In this picture, a hard drinking, brilliant and audacious newspaper reporter is detailed to the advice-to-the-love-lorn column and in his resentment, tries to wreck the column by the outrageous flippancy of his advice. The results of his policy are many and complicated. He gets into trouble with a gang and indirectly causes the death of his own mother, but as usual his bumptiousness brings him out on top, and in spite of tragic incidents the picture is boisterously comic.

Adolescents, 12 to 16

No

Children, 8 to 12

No

## BOLERO » »

George Raft, Carole Lombard, Sally Rand.  
 From a story by Carey Wilson and Kubec  
 Glasmon. Direction by Wesley Ruggles.  
 Paramount.

There is nothing particularly novel in the plot of this picture. It depicts the life story of a supremely egotistical young Belgian who sets out to convince the world that he is a great dancer and succeeds after a struggling ascent from beer garden to fashionable Paris night club. The map of his progress is dotted

with a variety of dancing partners, and the one detour on his road to fame is the World War shown in realistic pictures of bursting shells and toppling figures. The story, however, is of secondary importance. It is only a link between various dance numbers climaxed by the final bolero. Unfortunately this is disappointing. The nature of Ravel's composition requires a far more subtle interpretation than the one given by George Raft and his partner. The picture is enjoyable enough but falls short of its aim if it was intended to eclipse others of its kind.

Adolescents, 12 to 16

No; ethically unconventional

Children, 8 to 12

No interest

## THE CAT AND THE FIDDLE » »

Ramon Novarro, Jeannette MacDonald,  
 Frank Morgan, Charles Butterworth, Jean  
 Hersholt. From the play by Jerome Kern  
 and Otto Harbach. Direction by William  
 K. Howard. M-G-M.

Though the film does not measure up to the stage production this is a delightful effervescent bit of nonsense with light music and mischief-making which pleasantly tickles the sense of humor and leaves the brain just as pleasantly dozing. The story of two song writers and a manager is undeniably banal but it is offset by the freshness of the humor, catchy songs and picturesque settings. The picture is good entertainment.

Adolescents, 12 to 16

Yes

Children, 8 to 12

No interest

## CAROLINA » »

Janet Gaynor, Lionel Barrymore, Robert Young, Stepin Fetchit. From "The House of Connelly" by Paul Green. Direction by Henry King. Fox.

The charm of the picture lies in delightful characterizations, pleasant refreshing humor, and a simple love story. The introduction shows a proud southern family in their heyday before the Civil War. The plot later centers about the romance of the scion of this family and a northern girl who rents the land for tobacco farming. Family pride and resentment towards the northern interloper cast many obstacles in the path of the young lovers but all works out for a happy ending. The picture is so satisfying in most respects that one hesitates to pick flaws, but we cannot help remarking that at times one detects a slight flavor of propaganda for tobacco interests. Much is made of women smoking at a period when it seems an anachronism, and the story is not furthered thereby.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Harmless but mature

## CATHERINE THE GREAT » »

Elizabeth Bergner, Douglas Fairbanks, Jr., Flora Robson. Direction by Paul Czinner. London Film Productions, Ltd. United Artists.

In Catharine of Russia we watch the evolution of an empress, the glory and splendor as well as the struggle, the bitterness and anguish which take a gentle German girl and day by day strengthen and harden her character until she is ready to dominate the widest realm in Europe. It is a magnificent court which is spread before us, Russia in the middle of the eighteenth century, sparkling with jewels, rustling with gold-weighted fabrics, lighted with countless tapers, albeit a court ruled by the eccentric Empress Elizabeth and later by her nephew Peter who gradually grows stranger and more mad. The actors live their parts. Elizabeth Bergner as Catharine is sincere, deeply expressive, maintaining her stateliness in spite of a rather fragile beauty; Douglas Fairbanks, Jr., plays the Emperor Peter with fire and again with great delicacy and charm, his greatest achievement in films. Flora Robson is a grand personage as the old Empress. Historically, while the period covered has been compressed from seventeen to a few years, the main outline has been followed, and the play is an experience of the gorgeous court life of another century which is long to be remembered.

Adolescents, 12 to 16

Very fine

Children, 8 to 12

Too heavy

## COMING OUT PARTY » »

Frances Dee, Gene Raymond, Harry Green, Alison Skipworth. Direction by John Blystone. Lasky Production. Fox.

This is a delightful and appealing story of the struggle of two young people for their fundamental right to love and marriage in opposition to the conventions of "high society" which bind the girl. The love story is old but the settings and the satirical quality make the picture vivid and alive. It should have wide appeal, for it graphically portrays the futility and dullness of conventional society life in contrast with the ardour and romance of youthful love. The whole is treated with subtlety and restraint and Frances Dee is charming as the young society girl.

Adolescents, 12 to 16

Interesting

Children, 8 to 12

No interest

## DAVID HARUM » »

Will Rogers, Louise Dresser, Evelyn Venable, Kent Taylor, Noah Beery, Stepin Fetchit. From novel by Edward Noyes Westcott. Direction by James Cruze. Fox.

*David Harum*, owner of a bank in Homeville, survives the '83 depression because he "balances a man's character with his collateral and then gives him half what he asks for." He is also a shrewd horse trader. Will Rogers blends his own inimitable personality with the role to give us one of his best characterizations. The book which was well-loved several decades ago is equally effective on the screen reviving the spirit of the nineties with its old fashioned home life, genuineness of characters, true pathos and kindness of humor. There is an optimistic tone which never becomes preachy, and *David Harum* on the screen is the exponent of the same homely philosophy of life that has made his sayings a by-word in many homes. It is great entertainment and genuinely funny.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Yes

## DEATH TAKES A HOLIDAY » »

Fredric March, Evelyn Venable, Sir Guy Standing. From the play by Alberto Casella. Direction by Mitchell Leisen. Paramount.

Into a gay house-party comes Death disguised as a young and attractive man. He imposes upon his host the obligation to keep his identity a secret during the period of his stay, for he wishes to discover why mortals cling to life and fear death. In the empty round of social gaieties he finds no answer until he falls in love. The phantasy is interesting, undeniably so, but while it solves



the riddle for Death it does not attempt to answer it for us—the living. There is one beautiful line, "Has it ever occurred to you that death is often easier than life and infinitely more kind?" which seems a suggestion for some, but not for all, and throughout the play we receive a mysterious, sinister impression which even the attractive human form of Death cannot dispel. The play has elements of charm and beauty blended with mysticism but offers no philosophy on the problem to which we all seek a satisfactory answer. The unusual nature of this theme would be impossible of production except in the hands of artists. Fredric March makes the human emotions of the character, Death, understandable and Evelyn Venable is the personification of the lovely, spiritual girl hovering on the borderline between life and death. Sir Guy Standing plays the Italian nobleman with graciousness and dignity. At times the mystical and prosaic are so merged that one feels a slight shock, but on the whole the caustic wit and sombre subject matter are brilliantly integrated.

Adolescents, 12 to 16

Too mature

Children, 8 to 12

No

# DEVIL TIGER » »

Marion Burns, Kane Richmond, Harry Woods. Direction by Clyde Elliott. Fox.

There have been several outstanding wild animal pictures with the result that we expect a more remarkable exhibition each time. "Devil Tiger" adds few new thrills. It is chiefly interesting because of the vivid impression of the Malay Jungle and the encounters between oddly-assorted creatures: lion and crocodile, monkey and land crabs, malay bear and hyena, water buffalo and python, and the horror is mitigated because the conflict never ends in slaughter. The addition of a crude love motive makes the film a cross between adventure tale and travelogue.

Adolescents, 12 to 16

Good

Children, 8 to 12

Exciting

# EVER SINCE EVE » »

George O'Brien, Mary Brian, Herbert Mundin, Betty Blythe. From "The Heir to the Hoorah" by Paul Armstrong. Direction by George Marshall. Fox.

Unfortunately the director has confused comedy with vulgarity in one or two sequences and has thus detracted from the value of this picture for family audiences. It has otherwise a sentimental, stereotyped plot of some appeal. A gullible young man from the west marries a pampered New York

socialite. The near failure of their marriage is the logical sequence and their final reconciliation, the expected dénouement.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No interest

# FASHION FOLLIES OF 1934 » »

William Powell, Bette Davis, Verree Teasdale. Direction by William Dieterle. Warner Brothers.

Racketeering in fashions is the theme of this elaborate conglomeration of singing, dancing, love interest and fashion revue. It is light and farcical in tone and concerns a Paris style thief who stops at nothing, even blackmail, to make a fashion scoop. Probably the most striking sequence of the picture is a fan dance, beautifully done, though perhaps too scantily dressed for some tastes. Humor depends largely upon Hugh Herbert's slightly intoxicated foolery.

Adolescents, 12 to 16

No value

Children, 8 to 12

No

# GOOD DAME » »

Sylvia Sidney, Fredric March. From a story by William R. Lipman. Direction by Marion Gering. Paramount.

Arraigned before the judge of a night court, a stranded chorus girl and a card shark declare their mutual love and are married then and there. We gather the impression that they are supposed to be entering a state of perpetual happiness. Thus ends a tiresome photoplay picturing the vicissitudes in the lives of carnival troupers. It is a cheaply sentimental story of uninteresting characters.

Adolescents, 12 to 16

Bad

Children, 8 to 12

No

# HI-NELLIE » »

Paul Muni, Glenda Farrell, Ned Sparks. Direction by Mervyn Le Roy. Warner Bros.

Because he refuses to join in condemnation of a bank president whose name has come under suspicion, the managing editor of a newspaper is demoted and becomes "Nellie Nelson" the head of a heart-throb column. In the conduct of his new duties he accidentally uncovers the truth about the bank official and is reinstated. The cast and direction are good and the picture is interesting entertainment for adults.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No

**HOLD THAT GIRL** » »

James Dunn, Claire Trevor. Story by Dudley Nichols and Lamar Trotti. Direction by Hamilton McFadden. Fox.

Entertaining romance of a girl reporter and a detective. It is fast moving and has plenty of excitement and good fun.

**Adolescents, 12 to 16**

Harmless

**Children, 8 to 12**

No interest

**I BELIEVED IN YOU** » »

Rosemary Ames, Victor Jory, John Boles. Direction by Irving Cummings. Fox.

It is all rather fun if taken as a modern fairy tale, this story in which a young man of fabulous wealth hands over the financial keys of success to a group of self-styled artists of Greenwich Village, none of whom has time or inclination to discover the door. The fair-haired girl who has interceded for them and believed in them, alone wins laurels, a part played by lovely ethereal Rosemary Ames. John Boles favors the audience with only one song, but he plays the hero with joyousness mingled with sincerity quite in keeping with the spirit of the play.

**Adolescents, 12 to 16**

Doubtful

**Children, 8 to 12**

No interest

**I GOT YOUR NUMBER** » »

Joan Blondell, Pat O'Brien, Glenda Farrell, Eugene Palette. Direction by Ray Enright. Warner Brothers.

A racy and rather rough comedy melodrama of the adventures of a telephone lineman in his daily round of visits to repair phones.

**Adolescents, 12 to 16**

Questionable

**Children, 8 to 12**

No

**I LIKE IT THAT WAY** » »

Gloria Stuart, Marian Marsh, Roger Pryor. Direction by Harry Lachman. Universal.

A wholly disreputable night club offers opportunity for cheaply unpleasant scenes in this story of a "sure-fire" insurance salesman and his love affairs. His younger sister surreptitiously dances in the club's chorus; the girl he loves is the star entertainer, and the evil manager provides the incentive for misunderstandings and incriminations. It is banal in plot and stereotyped in treatment, and yet there is sufficient charm in the appearance and acting of the principals to make it particularly objectionable for youthful audiences.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**I WAS A SPY** » »

Madeline Carroll, Herbert Marshall, Conrad Veidt, Gerald Du Maurier. British Gaumont Production. Fox.

An unusually entertaining story of espionage during the World War, done with as fair an attitude to both German and Allied sides as possible. Technically it is only fair; the reproduction of the voices is not very good, and the photography will not stand comparison with American pictures, but story, direction and acting combine to hold keen interest throughout.

**Adolescents, 12 to 16**

Interesting

**Children, 8 to 12**

Too mature

**IT HAPPENED ONE NIGHT** » »

Clark Gable, Claudette Colbert, Walter Connolly. Direction by Frank Capra. Columbia.

There is never one dull moment from start to finish. A head-strong young heiress dives off her father's yacht at Miami and escapes to a New York-bound bus where she immediately comes under the solicitous and exasperating care of a stray newspaper reporter who recognizes her as a "scoop." The bus comes into its own as a diverting means of transportation, but during the stop-overs situations arise which are saved from offensive intimacy only by the combined efforts of a charmingly insouciant Claudette Colbert, a breezy Clark Gable and a director with a real and felicitous sense of humor.

**Adolescents, 12 to 16**

Misleading

**Children, 8 to 12**

No

**KEEP 'EM ROLLIN'** » »

Walter Huston, Frances Dee, Minna Gombel. From the story "Rodney." Direction by George Archainbaud. R-K-O.

The devotion of a rough, irresponsible sergeant to his spirited horse "Rodney" and the love of the horse for his master form the theme of this picture of army life. They are heroes together in the World War when, both wounded and despairing, they carry forward a big gun to save the American line; together they grow old in the service, meet neglect and hardships until once again their worth is recognized. Towards the last the picture becomes so poignant it is almost unbearable. Huston's characterization is excellent. It is a good story for all who love horses and military life; the officers are portrayed as real people rather than rigid disciplinarians, and the artillery races are particularly interesting to watch.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Not for the emotional

**THE LINE UP** » »

William Gargan, Marion Nixon, Paul Hurst, John Miljan. Direction by Howard Higgins. Columbia.

Another crook and detective story—trite in telling—in which a detective and a girl, innocent tool of a fur-stealing gang, bring the lawbreakers to justice. Negative in value.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

**LOOKING FOR TROUBLE** » »

Spencer Tracy, Jack Oakie, Constance Cummings. Direction by Schenk. Twentieth Century.

A generous mixture of comedy, romance, and melodrama which is fast moving, funny and exciting. Two telephone "trouble fixers" have various experiences repairing the lines and finally locate wire tapping which involves the innocent sweetheart of one. Safe robbing, fire, murder, are all combined, and the Long Beach earthquake provides a thrilling climax. The dialogue is at times rather coarse but it is funny, and the action is thrilling.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
No

**THE LOST PATROL** » »

Victor McLaglen, Boris Karloff, Reginald Denny, Wallace Ford. From the story "Patrol" by Philip MacDonald. Direction by John Ford. R-K-O.

A tragic incident in the Mesopotamian Campaign of the World War is presented in this film. It is the story of ten men surrounded by hostile Arabs and without possibility of escape. Their ranks are gradually depleted until one man is left to be rescued by a scouting party. The patrol is made up of men representative of various types, and while they await rescue their personalities and life stories are revealed. The whole is an extraordinarily sincere piece of work without a discordant note. The desert scenes form a fascinating ever-changing background of light and shadow, and no less beautiful is the musical accompaniment which sets the emotional tempo throughout.

**Adolescents, 12 to 16**  
Very interesting

**Children, 8 to 12**  
Too mature

**NO MORE WOMEN** » »

Edmund Lowe, Victor McLaglen, Sally Blane, Minna Gombel. Based upon "Underseas" by John Mikale Strong. Direction by Albert Rogell. Paramount.

Two deep sea divers on rival salvage ships are belligerent competitors. When a

girl inherits one of the ships, they unite efforts, but competition is transferred to their hopes of winning the girl. The motion picture team of McLaglen and Lowe connotes a certain type of rough and burly, often vulgar humor. In this picture they continue true to form. Crowded with incident, as it is, some of it is bound to be funny, but the crude sailor types, the very poor English, the euphemisms in lieu of swearing and the stress which is placed on sex as the all absorbing leisure time interest, detract from the entertainment value. Its only touch of originality is its scenes of diving and under-sea photography.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

**NINTH GUEST** » »

Donald Cook, Genevieve Tobin, Nella Walker. Direction by Roy William Neill. Columbia.

Eight people convene for the evening at the invitation of a man who secretly wishes to exterminate them all. Because each of the eight clearly represents some form of vice the plot might be considered allegorical, illustrating how man may become the victim of his own weaknesses. This theme, however, is not fully developed but becomes obscured by gruesome details of the murder or suicide of each of the guests. The picture is unwholesome in the extreme and immoral in that it is preoccupied with the evil motives of the characters.

**Adolescents, 12 to 16**  
Absolutely not

**Children, 8 to 12**  
Horrible

**ONCE TO EVERY WOMAN** » »

Fay Wray, Ralph Bellamy, Walter Connolly. From original story by A. J. Cronin. Direction by Lambert Hillyer. Columbia.

Hats off to the director of this picture! He has done a beautiful piece of work and deserves full credit. The main plot is not remarkable (it is the love story of a charming and capable head nurse in a hospital and a brilliant young surgeon), but there is an intensely dramatic minor plot revolving about the performance of a difficult operation. Action takes place within the hospital where there is ample material from which to supply human interest, and the atmosphere is perfectly conveyed to the screen. The scene in the operating room may be too strong for some people. The characters are finely drawn, the incidents well chosen, the motivation sound and the whole nicely restrained. The finished product is one of the best rounded, smoothest pictures we have reviewed. Another and no less noteworthy



virtue of the production is its ethical tone. The leading characters are people of fine perceptions and high ideals. It is the kind of picture which leaves one better satisfied with one's fellow beings.

**Adolescents, 12 to 16**

Very good

**Children, 8 to 12**

Too mature

## PALOOKA » »

Jimmy Durante, Stuart Erwin, Lupe Velez.

Based on Ham Fisher's comic strip. Direction by Benjamin Stoloff. United Artists.

This is the type of comedy which will certainly be designated as a "wow" by many audiences, especially masculine ones. Like the cartoons which inspired it, it presents a little drama, some melodrama and much hilarious nonsense. The noisy dialogue is double edged, the comedy is never subtle, but there are irresistible shouts of boisterous laughter in this story of a country bumpkin who is led into prize fighting and learns sophistication through one of the most thoroughly vulgar gold diggers whom Mr. Hays has permitted us to meet on the screen. Jimmy Durante and Stuart Erwin divide the comedy honors and the cast including Marjorie Rambeau, Robert Armstrong and William Cagney give good support.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## QUEEN CHRISTINA » »

Greta Garbo, John Gilbert, Ian Keith, Lewis Stone, C. Aubrey Smith. From original story of Salka Viertel and Margaret P. Levino. Direction by Rouben Mamoulian. M-G-M.

"Queen Christina" is humanized history with interest focused on a romantic love so soul stirring in quality that a queen is willing to renounce her kingdom for it. While it does not coincide with the character of the actual *Christina*, Greta Garbo has given to her conception of the sovereign a power and beauty and dignity which makes this the outstanding work of her career. As *Christina* she is a great actress, and Mamoulian has supplied her with gorgeous trappings. It is an exceptionally beautiful picture with fine composition and a tonal quality which suggests the canvases of the old masters. The supporting cast is very good with the exception of John Gilbert who plays *Don Antonio* in too inconsequential a manner for a grand passion. Because the film has so much to recommend it, one hesitates to ban it for young people, and yet the big act which is the crux of the whole drama is done with the

honeyed cleverness of the French sophisticates and requires a mature judgment and discount.

**Adolescents, 12 to 16**

Mature

**Children, 8 to 12**

No

## SING AND LIKE IT » »

Zasu Pitts, Pert Kelton, Edward E. Horton. From the story "So You Won't Sing, Eh?" by Aben Kandel. Direction by William Seiter. R-K-O.

*Annie Snodgrass* singing "Who took your part, who's in your heart? Your mother," painfully and with much feeling, starts the tears rolling down the cheeks of a head gangster. Strong-arming theatrical producers and critics, the gangster proceeds to put little *Annie* on Broadway. This is an absurd burlesque of Broadway production methods and gangster activities. It is sometimes rather ponderous but Ed Horton and some funny lines furnish a modicum of laughter.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## SPITFIRE » »

Katherine Hepburn, Robert Young, Ralph Bellamy. From the play "Trigger" by Lula Vollmer. Direction by John Cromwell. R-K-O.

This is the story of a deep religious faith expressed by *Trigger*, a quick tempered, uncivilized mountain girl whose childish, selfless prayers effect cures among her sick neighbors. Her power fails her at a time when hate and bitterness confuse her. It is a thought-provoking theme to which persons are likely to react differently, but it never becomes a moral preachment. Miss Hepburn develops the character with artistry and sincerity, the cast is well chosen, and the poverty and ignorance of the mountain people is faithfully depicted. It is quite out of the ordinary and leaves one moved by the spiritual suggestion.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Beyond them

## SONS OF THE DESERT » »

Laurel and Hardy. Direction by Wm. A. Seiter. M-G-M.

Two henpecked husbands deceive their wives in order to get to a convention. Accepting this as material for comedy, followers of Laurel and Hardy's fun will not be disappointed in their frantic efforts to cover up their duplicity.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

SIX OF A KIND » »

Charlie Ruggles, Mary Boland, W. C. Fields, George Burns, Gracie Allen, Alison Skipworth. Direction by Leo McCarey. Paramount.

A wholly nonsensical comedy which will amuse or bore audiences according to their liking for the combination of comedians in the cast. It concerns the absurd adventures of two couples westward bound in an automobile.

Adolescents, 12 to 16

Amusing but not elevating

Children, 8 to 12

Mature

THE SONG YOU GAVE ME » »

Bebe Daniels, Victor Varconi. From "The Song Is Ended." Direction by Paul Stein. British Production. Columbia.

One or two catchy songs rendered by the principals, one or two amusing incidents and a good deal of pretty dull dialogue; these are the inadequate ingredients of what ought to have been a lively concoction. Miss Daniels is well suited to her part, that of a charming and temperamental diva and Mr. Varconi is smiling and agreeable as her private secretary who is of course in love with her. But the movie technique of mixing more or less serious acting with occasional bursts of song produces neither a good musical comedy nor a good play.

Adolescents, 12 to 16

Harmless

Children, 8 to 12

No interest

THE TEMPEST » »

Emil Jannings, Anna Sten. Dialogue in German; English titles. Produced by U.F.A.

Emil Jannings, always an artist, gives another convincing characterization in this sordid German picture, but the production offers little else to recommend it. It tells an unpleasant story covering the experiences of a forger from the day of his release from prison until he is rearrested for attempting to murder his sweetheart's new lover. Incidentally he has already hurled another rival into the lake. Though the minor characters are excellent and the picture has none of the jazzy glamour of American gangster films, it is nevertheless ugly and distasteful.

Adolescents, 12 to 16

No

Children, 8 to 12

Impossible

THIS SIDE OF HEAVEN » »

Lionel Barrymore, Fay Bainter, Mae Clarke, Tom Browne, Una Merkel. From the novel by Margery Paradis. Direction by William K. Howard. M-G-M.

During the passage of twenty-four hours, matters of vital importance happen to each member of the Turner family: the most devastating being the accusation of embezzlement brought against the father of the family, the most heart rending the rejection of the son by a fraternity. Fay Bainter shows great understanding as mother and wife. The characters are people who react in a natural way to human situations, and real comedy is interspersed with the serious events; it is a well staged and well directed drama of a modern family.

Adolescents, 12 to 16

Perhaps, but sophisticated in part

Children, 8 to 12

No

## SHORT SUBJECTS

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### THE GRASSHOPPER AND THE ANT » »

Walt Disney Silly Symphony. United Artists.

An intriguing little fable, exquisite in coloring and rhythm as usual, in which the improvident grasshopper is saved from starvation by the busy little ant colony and its gracious queen.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Good

### CAMPING OUT » »

Mickey Mouse.

Mickey and Minnie go camping with a few friends, and have a wild, hilarious and exciting battle with the mosquitoes, who are finally routed. All very clever and diverting.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Good

### RIN TIN TIN JR. » »

The Wolf Dog. Mascot. All Star Serial.

The story of the attempts of a gang of crooks to compel an inventor to give up his invention of an electric radio ray which is able to destroy ships at sea. For twelve chapters a young boy (played by Frankie Darrow) and a radio operator assisted by Pal, the cleverly trained police dog, go after this gang and bring it finally to justice. The acting is generally stereotyped, except for Sarah Patten's. The story is fairly well developed but full of sensational thrills and exciting climaxes. Cruelty was stressed in the attitude of the step-father toward the boy and the whole picture is unsuited for sensitive children.

**Adolescents, 12 to 16**

Perhaps

**Children, 8 to 12**

No







# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA**

**APRIL 1934**

THE WOMEN'S UNIVERSITY CLUB  
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# MOTION • PICTURE • REVIEWS

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**THE WOMEN'S UNIVERSITY CLUB**

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**AMERICAN ASSOCIATION OF UNIVERSITY WOMEN**

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---

## EDITORS

MRS. PALMER COOK                      MRS. J. ALLEN DAVIS                      MRS. GEORGE RYALL  
 MRS. WALTER VAN DYKE                      MRS. JOHN VRUWINK

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## EDITORIAL

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At the risk of being thought persons with "one track minds" we again reiterate the purpose of this magazine, which is to provide patrons of motion pictures with reliable information on current releases and their audience suitability. It is a little amazing to have even members of the organizations taking part in the reviewing of films still ask, "But what do you think you are accomplishing? You censor films and yet they are no better." Let us clearly state again: we have no power of censorship. We see only the finished pictures and comment on their artistic and social value from our point of view.

We feel that we are expressing the opinion of all the organized women's groups which preview films, when we say that we feel definitely that our constant efforts in this line extending over a period of years, our futile attempts to secure consistently good material for junior matinees, and the instigation and encouragement of Better Films Councils over the country have stimulated public opinion to such an extent that educational developments today are made more possible because of these efforts.

Parents have been at last aroused to the truth that motion pictures are one of the most sensational problems in relation to children which must be considered today. No one questions their instructional and educational value, but the abuse of the cinema is disaster for them.

When women's groups began previewing they had no scientific data to back up their own opinions on what was bad or what was good for children to see. In 1927 the Motion Picture Research Council was organized and financed by the Payne Foundation to study the problem and prove through expert scientific research exactly what the product of the studios was doing to children. Today the results of this study are available and should convince any intelligent person that we cannot have children frequenting the cinema when they like and without direction.

Mere legal prohibition will probably never be the solution in America. In Europe children are prevented by law from attending adult performances. Here we are not yet really awakened to the danger: we are also constitutionally averse to laws which prohibit and inhibit unless we are convinced of their righteousness, and so we are feeling our way to know how best to handle this question of the 28,000,000 minors who attend weekly (11,000,000 under fourteen) many of whose physiques are conditioned and whose ideas of



life are patterned by too frequent indulgence in this form of entertainment. We are not condemning movies for anyone. They are too important a part of our leisure time. But we are saying that pictures should be carefully selected for children and young people, that they should be shown under ideal hygienic conditions, not too frequently, and that programs should be of a specified length of time. To quote Dr. Mario Bernabei, Assistant Professor, Chair of Pedagogy at University of Rome, "Evil has never been anything else but a degeneration of good; the abuse of the most healthy things may prove as harmful as a use of dangerous things."

During the past year or so, definite plans have been offered as solutions of this problem. Blind booking and block booking are suggested as being the greatest handicap with which communities contend in any attempt to regulate programs. Certainly the custom of double billing is one which gives parents unconscionable trouble. An immediate plan of the Motion Picture Research Council is a campaign to end block booking, and if the many councils scattered over the country approve this move, undoubtedly their approval and backing will carry weight in the movement.

But another very significant step is being taken which we believe will be even more important because it will mould public opinion for the future, create a nicely judicious audience in the next generation and assure the world of parents who will be critical of what their children see in the movies. Motion picture appreciation is to become a regular part of school instruction and is endorsed by national and state heads of instruction. To quote Mrs. Sarah Mullen of Lincoln High School, Los Angeles, who is in charge of a series of these projects throughout the West, "Under the direction of George Frederick Zook, National Commissioner of Education, five state superintendents are endeavoring to determine whether motion picture appreciation, taught on the same basis as the established courses in music and art appreciation can bring a more discriminating taste on the part of students."

California is fortunate in having Superintendent Vierling Kersey approve the plan, and the State Board of Public Instruction has established demonstration centers in various schools and teachers' colleges for instruction on the subject. It is already being given in Whittier, Pasadena, Glendale, Fullerton, Orosi, Tracy, Oakland, Berkeley, Sacramento and Los Angeles. Three teachers' colleges at San José, Santa Barbara and the extension division of the University of California are offering classes to train instructors. Portland, Seattle and Butte are other western cities in which high schools and junior high schools are offering courses to the students. Those who are interested in this work report amazing interest and cooperation from the students; they tell of the keen analytical judgment which these young persons give to the pictures they are asked to review, and of the noticeable growth of taste in their voluntary selections as the classes progress. Dr. Edgar Dale of Ohio State University, in his connection with the Motion Picture Research Council is author of the one text book on the market, "*How to Appreciate Motion Pictures*." It is a manual for high school students and will interest adults equally. We recommend it for anyone interested in this subject. It is not to be supposed that these young students are given carte blanche in what they are to review in these classes. The instructors select special current releases and prepare the subject as in any other class work. Mrs. Mullen's manual for "*Alice in Wonderland*" and Mary Allen Abbott's on "*Little Women*" are examples of brilliant outlines for the class work approved by the National Council of Teachers of English.

It is in this connection that it has been suggested to us that our bulletin may be of special service. It is impossible for anyone to see the great monthly output of the studios in order to make selections of worthwhile films. Our bulletin reviews from thirty to forty new releases monthly. The reports appear bi-monthly and are as up to date as it is possible for us to make them. Sixty trained women are constantly at work and the reports are the opinion—not of one person—but the consensus of five or more. Dr. Edgar Dale writes us: "Motion Picture Appreciation classes are being encouraged throughout the country and an accurate source of information for such classes about motion pictures is very desirable. The bulletin will help to fill that need."

We suggest also that you who are subscribers to our magazine help to place this bulletin on the high school reading tables (with, of course, the consent of the high school principal) as this will spread information on current releases and encourage selective attendance. We find that many young people are now turning to our bulletin voluntarily because they, too, wish to see only the best and avoid the boredom of the others. No work of this kind has value if it is limited to a few readers. Only through the spread of information on pictures, through intelligent box office support of the better films can any definite influence be brought to bear on the output of the studios. Constant organized effort is needed, and everyone can help constructively if he will lend a hand.

COME ON MARINES » »

Richard Arlen, Ida Lupino, Roscoe Karns, Grace Bradley. Story by Philip Wylie. Adapted by Byron Morgan and Joel Sayre. Direction by Henry Hathaway. Paramount.

The United States Marines come in for so much hard treatment in the movies that our national conception of them is beginning to be colored thereby. We see them as physically brave, vulgar, coarse, and in their lighter moments entirely preoccupied with the conquest of women of any hue or caste. In the present story "Lucky Davis," as played by Richard Arlen, is demoted because of a conspicuous affair with a cheap café dancer. Sent to the Philippines to recover his chevrons he is detailed to rescue some shipwrecked boarding school girls who resemble a Follies chorus at rehearsal. The absurdities from this point are unrestrained to the happy-ever-after ending.

Adolescents, 12 to 16

By no means

Children, 8 to 12

No

THE CONSTANT NYMPH » »

Brian Aherne, Victoria Hopper, Peggy Blythe. From the novel by Margaret Kennedy. Direction by Basil Dean. British-Gaumont.

It is not often that we are thoroughly satisfied to see one of our favorite books translated to the screen, but the charm of this delightful story is completely preserved in its new form. It is an exquisite film possessing a rare combination of intellectual, emotional and artistic appeal. *Sanger*, the musical genius and his three daughters live again on the screen, the atmosphere of their unusual and erratic menage is faithfully reproduced and the tragic story of *Tessa* and her beloved *Leavis* beautifully and poignantly enacted. Enchanting scenes of the Tyrol and symphonic music by the London Orchestra still further enrich this interesting production.

Adolescents, 12 to 16

Doubtful—mature

Children, 8 to 12

No

COUNTESS OF MONTE CRISTO » »

Fay Wray, Paul Lukas, Patsy Kelly. Direction by Karl Freund. Universal.

During the taking of a picture, a movie extra costumed as a countess impulsively speeds away from the scene in a fine car and spends an eventful week-end at a resort hotel. This is a clever farce, fantastic, highly improbable, lightly entertaining.

Adolescents, 12 to 16

Amusing

Children, 8 to 12

No interest

THE CRIME DOCTOR » »

Otto Kruger, Karen Morley, Nils Asther. From the story "The Big Bow Mystery" by Israel Zangwill. Direction by John Robertson. R-K-O.

This is an absorbing mystery story full of action and with an unusual ending. It is recommended as an entertaining novelty for adult detective story fans.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No

DARK HAZARD » »

Edward G. Robinson, Genevieve Tobin, Gordon Westcott, Glenda Farrell. Direction by Alfred Green. First National.

Gambling fever and its consequences might be pictured in an interesting way, but in this case it is the basis of a mediocre, rather flashy story about unpleasant people. It is of no great interest to any audience.

Adolescents, 12 to 16

No

Children, 8 to 12

No

GEORGE WHITE SCANDALS » »

Rudy Vallee, Jimmy Durante, Alice Faye, Gregory Ratoff, Cliff Edwards, Richard Carle and others. Direction by George White. Fox.

In this musical comedy, a story of backstage intrigue is skilfully woven into the stage numbers to hold the show together. The costumes are scanty but gorgeous, the songs are tuneful, the entertainers really talented in their respective fields, but the black and white medium of the films seems to lack the charm necessary to give repeated dance routines and choruses the same appeal they have behind the footlights.

Adolescents, 12 to 16

Very sophisticated

Children, 8 to 12

No

GHOST TRAIN » »

Cecily Courtneidge, Jack Hulbert. Direction by Waller Forder. Gainsborough Production.

A group of travelers is marooned overnight in a little English wayside junction in a hard storm. A superstition which terrifies them combined with the inclement weather provides a dramatic and unexpected dénouement. It is not technically very good but is a fair mystery story.

Adolescents, 12 to 16

Not worth much

Children, 8 to 12

Too exciting

**GLAMOUR** » »

Constance Cummings, Paul Lukas, Phillip Reed. From the novel by Edna Ferber. Direction by William Wyler. Universal.

By dint of self-confidence and perseverance an ambitious chorus girl becomes a stage success, but makes a failure of marriage and motherhood. When tragedy at last brings her conscience to life she tries to atone for her shortcomings. Edna Ferber's story has become a picture which is well enough done to merit attention from readers of Ferber books.

**Adolescents, 12 to 16**      **Children, 8 to 12**  
Too mature      No

**LAZY RIVER** » »

Jan Parker, Robert Young, Ted Healy, Nat Pendleton. From a play by Lea David Freeman, adapted by Lucien Hubbard. Direction by George B. Seitz. M-G-M.

We are offered here the genial companionship of three ex-convicts who play "Robin-hood" for the benefit of a family in distress. The novel and interesting setting of Louisiana shore life cannot balance the sordid action nor the unethical atmosphere. It is dull entertainment.

**Adolescents, 12 to 16**      **Children, 8 to 12**  
Poor      Poor

**LET'S BE RITZY** » »

Lew Ayres, Patricia Ellis, Isabel Jewel, Frank McHugh. Direction by Edward Ludwig. Universal.

When newlyweds try to live within the limits of a small budget and at the same time keep up the pretense of a large income, difficulties present themselves. Hovering between farce and comedy, the actors had no clear idea of the amount of truth or exaggeration needed to portray their respective parts. The result is uneven, indecisive and often artificial. A lack of subtlety in the direction of the picture contributes toward a loss of force, and in consequence its little message becomes ineffectual. In spite of these limitations, it is fairly entertaining and wholesome withal.

**Adolescents, 12 to 16**      **Children, 8 to 12**  
No interest      No interest

**LOVE BIRDS** » »

Zasu Pitts, Slim Summerville, Mickey Rooney. Direction by William Seiter. Universal.

Zasu Pitts' charm and talent deserve a real comedy, but unfortunately we usually find her cast in something like this farce—silly, rather vulgar, and thoroughly unintelligent.

It tells the story of a chicken fancier and a school teacher who are each sold the same ranch by a real estate sharper. Their difficulties are straightened out, strangely enough, through a gold inlay lost from a tooth. It is full of slap stick and horse play, innocuous perhaps but tiresome.

**Adolescents, 12 to 16**      **Children, 8 to 12**  
Not recommended      Not recommended

**LOVE IN MOROCCO** » »

Rex Ingram, Rosita Garcia, Pierre Batclieff. Direction by Rex Ingram and Alice Terry. Gaumont-British Production.

The African setting, exquisitely photographed, is the recommendation for this picture, otherwise it is undistinguished. A French soldier falls in love with a native girl and the consequences of this unethical procedure provide motif for the action.

**Adolescents, 12 to 16**      **Children, 8 to 12**  
No      No

**MANDALAY** » »

Kay Francis, Ricardo Cortez, Lyle Talbot, Ruth Donnelly. Direction by Michael Curtiz. Warner Bros.

The picture holds none of the allure that its title would indicate. It is the story of a prostitute, a woman of infamous character. Although the scenes are laid in and about Mandalay and Rangoon there is none of the charm of the Near East, none of the tang of Kipling, nothing in fact but the complete sordidness of dock scenes and "dives." Even Miss Francis' glamorous personality fails to lift this picture out of the class of mediocrity. It is not recommended for any audience.

**Adolescents, 12 to 16**      **Children, 8 to 12**  
No      No

**MASSACRE** » »

Richard Barthelmess, Ann Dvorak, Dudley Digges, Sidney Toler. Direction by Alan Crossland. Warner Bros.

The hero of this tale is an educated American Indian, a young man who becomes fired with zeal to right the wrongs suffered by his people at the hands of government officials. The picture is propaganda but has enough story interest to avoid becoming ponderous. It is lavishly produced and the photography is beautiful.

**Adolescents, 12 to 16**      **Children, 8 to 12**  
Yes, interesting      No



**MORGENROT (Dawn)** » »

Adele Sandrock, Rudolf Forster, Fritz Gen-schow. Direction by Gustave Ucicky. Pro-duced by Leo Brecher. German dialogue and English titles.

A simple enough story is made magnificent by the absolute sincerity of theme and acting. All the tragedy and futility of war is pictured through the scenes of village life back of the lines, the constant movement of troops to the front, and warfare in the submarine service. It is depressing and yet enormously inter-esting.

**Adolescents, 12 to 16**  
If mature enough

**Children, 8 to 12**  
No

**THE MYSTERY OF MR. X** » »

Robert Montgomery, Elizabeth Allan, Lewis Stone, Ralph Forbes. Adapted from the novel "Mystery of the Dead Police" by Philip MacDonald. Direction by Edgar Sel-wyn. M-G-M.

Scotland Yard is baffled by a series of mur-ders of policemen but eventually "Mr. X" is captured through the cunning of a master jewel thief—a gentlemanly "Raffles." This adventurous yarn is told with a deftness and lightness of touch which makes it thoroughly entertaining. Mystery tales are not to be taken too seriously—if they hold interest, maintain suspense, and entertain also, they apparently serve their purpose. This one is particularly successful.

**Adolescents, 12 to 16**  
Depends upon  
maturity

**Children, 8 to 12**  
Too intense and  
mature

**MURDER IN TRINIDAD** » »

Nigel Bruce, Heather Angel, Victor Jory. Story by John Vandercock. Direction by Louis King. Fox.

The story concerns smuggling of precious stones and the murders attendant upon the deception. Suspicion is leveled at every per-son concerned in the plot up to the final dé-nouement—a perfect set-up for a good detec-tive story. The background is unusual: Trini-dad with its swamps and jungles and an atmosphere of British Colonial intrigue. The cast is excellent, especially Nigel Bruce, who, with his monkey and trail of peanut shells is a cleverly individual type. This is another mystery story to recommend.

**Adolescents, 12 to 16**  
Excellent if type  
interests

**Children, 8 to 12**  
Too exciting

**MELODY IN SPRING** » »

Lanny Ross, Charlie Ruggles, Mary Boland, Ann Sothern. Direction by Norman Mc-Leod. Paramount.

This is a comfortably entertaining comedy interspersed with song. There are the usual number of preposterous situations with a vague attempt at unity of disparate ele-ments. Humor ranges from slap-stick to pas-sably clever witticisms. Soothing music and picturesque backgrounds complete the en-semble rendering it light, innocuous and un-disturbing.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Little interest

**NO GREATER GLORY** » »

George Breakston, Ralph Morgan, Frankie Darro, Jackie Searl. From Molnar's "The Paul II Street Boys," adapted by Jo Swer-ling. Direction by Frank Borzage. Columbia.

This is an unusual picture, consistently well done, vivid, dramatic and swift in ac-tion, a testimonial to Director Borzage's power to reach audience emotions, to senti-mentalize and romanticize until brutal sub-ject matter is made to seem vital and in-spiring. The picture opens with a diatribe against war, but the plot is concerned with a battle between two rival gang of boys over a playground and the story is developed in such a manner as to make this miniature war an opportunity for childish heroism. The futility of the whole struggle is supposedly illustrated by the tragic and ironical ending but we believe that younger audiences will fail to discern either the analogy of this gang fight to real warfare or the ironical intent of the ending. Whatever interpretation adults may wish to read into it our feeling is that the lasting impression is that it is glorious to fight and die for one's comrades.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
Undesirable

**NANA** » »

Anna Sten, Phillips Holmes, Lionel Atwill, Richard Bennett. Adapted from novel by Emil Zola by Willard Mack and Henry Wagstaff Gribble. Direction by Dorothy Arzner. Sam Goldwyn Production. United Artists.

*Nana* closely resembles the book from which it is derived, not only in the story but in the interplay of emotions, even in the whole stock of morals which belong to the Paris of Zola's day. *Nana* is the courtesan, as many of those heroines were, and by her beauty raises havoc among men. The great irony of it is that through debasing the stan-

dards of one man who opposes her, she destroys herself and loses the one commanding love in her life. Anna Sten, whether gay or wistful, never seems conscious of guilt. She is simply a pawn moved by fate. The picture is open to criticism for some of the stilted dialogue and theatrical treatment of emotional scenes, but we must remember that these also were characteristic of some of the pre-mauve decade. It is interesting because of Anna Sten's unusual beauty and the fact that she brings a new personality to the screen; and it derives charm from the quaint costumes, glamorous settings and lovely photography. While it is not a distinguished production, the theme is handled with excellent taste and it contains a number of interesting features.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

### ONE IS GUILTY » »

Ralph Bellamy, Shirley Grey. Direction by Lambert Hillyer. Columbia.

For those who enjoy detective stories, this is a good one. It is unique in presentation, full of unexpected (but not horrible) action, light relieving comedy, and pleasant romance which is not forced into the story. The plot concerns the solution of the murder of "Kid Roberts," champion prize fighter.

**Adolescents, 12 to 16**  
Not bad

**Children, 8 to 12**  
Unsuitable; too exciting

### SHE MADE HER BED » »

Richard Arlen, Sally Eilers, Robert Armstrong. Adapted from "The Baby in the Ice Box" by James M. Cain. Direction by Ralph Murphy. Paramount.

This is a highly colored melodrama of life in an auto camp. The title is derived from the situation that arises when a young wife finds that her husband is unworthy and decides to try to remain loyal to him. A melodramatic climax is reached in a battle with a tiger and a terrific fire. It is fairly well done but pictures such a sordid side of life that it probably lacks general appeal.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
By no means

### THE SHOW-OFF » »

Spencer Tracy, Madge Evans, Henry Wadsworth. From the stage play by George Kelly. Direction by Charles F. Riesner. M-G-M.

Without essential alteration this once popular stage comedy has been transposed to the screen, and it still entertains. Spencer

Tracy presents to perfection the character of the loud-mouthed bluffing "show off." It is absurdly humorous.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
Yes

### SPEED WINGS » »

Tim McCoy, Evalyn Knapp, William Bakewell, Vincent Sherman. Story by Horace McCoy. Direction by Otto Brower. Columbia.

In the manner of a melodramatic serial, this film tells the story of rival groups of aviators striving to be the first to manufacture a plane which will capture the world speed record. Foul play is pitted against heroism, villain against hero, and love and honesty triumph in the end. Though very elementary mental fare for adults, it is unobjectionable and will no doubt entertain an air-minded younger generation.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
Exciting

### THIS MAN IS MINE » »

Irene Dunne, Constance Cummings, Ralph Bellamy, Kay Johnson, Charles Starrett. From the play "Love Flies in the Window" by Anne Morrison Chapin. Adapted by Jane Murfin. Direction by John Cromwell. R-K-O.

This is an unusually well presented story of a domestic entanglement. It has the advantage of really clever dialogue and interesting types, deftly portrayed. The unscrupulous and pretty husband-stealer, the socially accepted gigolo, the lovable and unwary husband, the intelligent wife driven to use unfamiliar tactics in order to save her marriage, and last but very important for the entertainment value, Kay Johnson as the wife's confidante. The working out of the situation, though not new, is skilfully handled, the whole picture unusually diverting.

**Adolescents, 12 to 16**  
Doubtful—  
very mature

**Children, 8 to 12**  
No

### THREE ON A HONEYMOON » »

Sally Eilers, Charles Starrett, Zasu Pitts. Direction by James Tingling. Fox.

A society girl and a mid-western librarian find adventure and romance on a Mediterranean cruise. Much of the comedy is accredited to Zasu Pitts, whose hand-waving and wide-eyed amazement considerably heightens the effect of contrast between the two romances.



Though not particularly clever, it is nevertheless pleasant entertainment.

**Adolescents, 12 to 16**

Questionable

**Children, 8 to 12**

No

### WHARF ANGEL

Victor McLaglen, Dorothy Dell, Preston Foster, Alison Skipworth. Based on play by Frederick Schlick. Direction by Wm. Cameron Menzies and George Somnes. Paramount.

This picture will probably be of interest to some because at least it is an honest and well-acted portrayal of pretty drab subject matter. It tells of the influence of love on various people, the spiritualizing as well as degrading forces. The characters involved are a girl who has been a common prostitute, a rough, quick-tempered seaman, and a young socialist with his love and faith in humanity. Both acting and direction show a nice restraint. The ugliness of the atmosphere is not minimized but on the other hand it is not emphasized, and the human emotions are skilfully depicted. But it is not pleasant nor relaxing entertainment.

**Adolescents, 12 to 16**

Unsuitable

**Children, 8 to 12**

No

### WONDER BAR

Al Jolson, Richard Powell, Dolores Del Rio, Kay Francis, Ricardo Cortez, Guy Kibbee, Hugh Herbert, Louise Fazenda. From play by Herczeg, Farcas and Katscher. Direction by Lloyd Bacon. Warner Bros.

Al Jolson is himself in "Wonder Bar." As the proprietor of a gorgeous night club in

Paris he jokes, sings and introduces his entertainers in his inimitable way, and audiences will welcome his return. The elaborate dance ensembles and the popular cast will also attract. The plot is not novel for it resembles "Grand Hotel" in treatment and sophistication. It pictures one night's performance at the café where drab and tragic climaxes are reached in the lives of several persons—then the show is over, scrub women arrive and another day begins. We believe that because the production lacks the gaiety and spontaneous hilarity of other recent Warner Brothers musical releases it will not hold their lasting popularity.

**Adolescents, 12 to 16**

No. Too  
sophisticated

**Children, 8 to 12**

No. No interest

### YOU'RE TELLING ME

W. C. Fields, Joan Marsh, Larry "Buster" Crabbe, Adrienne Ames, Louise Carter. Direction by Erle C. Kenton. Paramount.

An absurd farce about the poor girl who lives on the wrong side of the tracks, and the rich boy whose mother is a social snob. It is superficial and vulgar and redeemed from oblivion only by the clowning of W. C. Fields, who, with his companions is continuously imbibing. Some will find it full of laughs but it is more amusing in seeing than in remembering.

**Adolescents, 12 to 16**

No; pretty vulgar

**Children, 8 to 12**

No

## SHORT SUBJECTS

### ARCTIC

A travel picture in color showing the last MacMillan expeditions into Labrador, Nova Scotia and the northern waters. It is interesting and instructive.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

Yes

### BEAUTY AND THE BEAST

Merry Melody. Warner.

A cartoon in color suggested by the well-known fairy tale but not following the story. It is rather too scary for little folks.

**Adolescents, 12 to 16**

Probably not

**Children, 8 to 12**

Depends on child



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THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA

MAY 1934



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## EDITORS

MRS. PALMER COOK MRS. J. ALLEN DAVIS MRS. GEORGE RYALL  
 MRS. WALTER VAN DYKE MRS. JOHN VRUWINK

Address all communications to THE WOMEN'S UNIVERSITY CLUB, 943 South Hoover St., Los Angeles, Calif.

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## EDITORIAL

There is a saying "Though the mills of God grind slowly yet they grind exceeding small."

The Motion Picture Theatre Owners of America in their 14th Annual Convention meeting in the Hotel Ambassador, Los Angeles on April 10th, 11th, 12th, hung the following banners across the front of the Convention Hall:

*Mr. Producer—*

Exhibitors want you to make more pictures suitable for the entire family that will have BOX OFFICE APPEAL.

COMMITTEE ON PUBLIC RELATIONS.

*Mr. Director—*

If you would put as much thought and energy back of the *family type* of picture as you do the *sophisticated type* of picture, the BOX OFFICE appeal will be greater.

COMMITTEE ON PUBLIC RELATIONS.

*Mr. Exhibitor—*

Are you cooperating with the Better Films Council in your town by having a Family Night at your theatre?

COMMITTEE ON PUBLIC RELATIONS.

On Monday, May 1st, the National Council of Catholic Women, meeting in Los Angeles in connection with Catholic Action Week, adopted a resolution urging all Catholics to "withhold patronage" from theatres exhibiting films which "flaunt indecency; glorify the criminal and his crime; condone sex sins and scoff at the sanctity of marriage and the home." The resolution adapted read:

"Be it resolved, that this regional conference of the National Council of Catholic Women declares its purpose to oppose by every means in its power the attendance of Catholics at motion picture exhibitions which flaunt indecency; glorify the criminal and his crime; condone sex sins and scoff at the sanctity of marriage and the home.

"Because the most effective way to stamp out the production of these films is to withhold patronage from them, we urge Catholics everywhere to remain away from theatres where they are shown.

"Parents in particular are urged to make certain that the films offered for their children's entertainment give no offense to Christian morality or the accepted standards of decency and good taste."

Those of us who have watched this Better Film movement grow, who have been laughed

at because we have kept to a plan of action which we believed right, although no progress seemed apparent, are at last justly feeling a glow of pride that a small step forward has been achieved. Ten years ago, and even less, exhibitors told us our recommendation to the public "killed a picture." Today their banners carry another tale. The Industry has claimed, and still claims, that it makes only what the public wants, that the box office gives the answer. Today the exhibitors who are closer to the public pulse than the producers can ever be, ask for cleaner pictures which they can sell to this public.

The objective of Better Films Committees is still far from attainment. The majority object to national censorship or legal prohibition of children's attendance at motion pictures, but the fact remains that the public is still apathetic and curiously criminal in its attitude toward the attendance of children and particularly adolescents at motion pictures. Men and women who are prominently identified with social problems in their respective communities still take their families to pictures they think they personally may enjoy, and allow their young people to go alone and without regard to what they are to see or the emotional reactions they may receive from the experience. It is a shocking indictment of American parents. This move of the National Council of Catholic Women is therefore extremely significant.

One of the suggestions emanating from the results of the Payne Fund studies carried out by the Motion Picture Research Council, is to train young people in high schools to be discriminating in selection. Hundreds of schools are inserting appreciation courses into the curricula because parents and educators have approved the plan. And it is particularly disturbing to have Nelson L. Greene in an editorial in his publication "The Educational Screen," decry the move as theoretical, dangerous, unintelligent. He is especially alarmed because Mr. Will Hays offers cooperation in the work and he says, "It is certainly time for the educators to pause and reflect a bit on what has been started and in the significance of industry-approval of one work."

We think it is quite irrational to be suspicious of all moves for cooperation which come from the Industry. Let us analyze this one. Children are not stimulated to "promiscuous moving-going," nor are children recommended to attend outside the group "to study the picture for class," as Mr. Greene suggests. The outline of study has been made out by a faculty member. The plan of criticism of each film has been discussed in class, the group attends en masse and returns to the class room for discussion. In Los Angeles cooperation has been given schools, by allowing the class to attend certain specified films gratis—a real necessity in neighborhoods where the admittance price might keep many students away. The outlines of study, for the finer productions were made after weeks of preparation on the part of teachers and in some instances through cooperation again with the studios who permitted the teachers to read the script and later see the film as completed before it was released to the public. Why is this necessary? Not necessary perhaps, but certainly an advantage because of the time element. It is wise to keep the young people interested in new films because they are new in subject matter, new in technique and vital in interest. To have the working outline ready when the film reaches the neighborhood theatre is thus especially advantageous. The way is prepared for the application of critical judgment. You will say that this is not possible in all communities. No, but the National Council of Teachers of English have accepted outlines furnished here at the coast for some of the finer productions. They do not tell *what to say about a film*. They only suggest a means of approach to known subject matter. In other communities cooperation may come from the exchange which has the film ready for release or perhaps from the theatre owners who permit teachers to see a film before the use of it in class work. This kind of cooperation cannot hold a social danger, in our estimation.

Mr. Greene seems to feel that such study can only stimulate greater attendance on the part of children and adolescents. He feels that it is impossible to raise the standard of public appreciation because the human race chooses its entertainment on emotional grounds, rather than on intellectual. And yet he goes on to say "Indeed, thorough knowledge of technique of drama means good-bye to the old thrill of theatre-going. Intellectual analysis replaces emotional surrender." There, it seems, is the crux of the whole problem. We want our children to cease to give themselves up completely to the emotional reaction of the picture—to apply a little intellectual discernment so that the falsities will be apparent. "The superiority of the cinema is based on the law of least resistance. It takes us away from reality—interest lies in the story and in the subject of the film, not in certain technical details." (The Cinema and Child Psychology, Dr. Victor de Ruette, International Review of Educational Cinematography, January, 1934). But, if we can arouse interest in technique

we feel that it will not take away all interest in films, but it surely will arouse critical judgment and make the emotional reaction less insidious.

Mr. Greene ends his editorial as follows: "The tragic fact behind it all is that the educators of the country could do big things for the motion picture and American youth without the skilful cooperation of the mighty industry." He does not offer a plan in place of this one. We are looking for a constructive solution of the problem of the social value of motion pictures, and destructive criticism is not helpful without some creative plan to take its place. While we differ with Mr. Greene in his estimate of the value of these student classes, we do not by any means consider them a panacea. We believe that they build toward a future of greater discrimination on the part of the public. The immediate problem is a realization of the importance of attendance at motion picture theatres. A ticket at the box office is a vote for the type of film we see.

## FEATURE FILMS

### ALL MEN ARE ENEMIES » »

Hugh Williams, Helen Twelvetrees, Mona Barrie, Herbert Mundin. From the novel by Richard Aldington. Direction by George Fitzmaurice. Fox.

Trying to break from a life which binds him, to a definite, conventional pattern, *Tony Clarendon* goes to Capri where he meets sweet *Katha*, a young Austrian girl. Their love is great enough to survive the animosity of the World War, the perfidy of another woman and years of separation: love of a haunting, idealistic quality which pervades the play. Foreign atmosphere is well sustained in the fine settings of Italy and Austria; the acting is quietly effective. In following the novel, the play has possibly partaken too much of the leisurely motion of a book of many chapters, and the story seems too long in coming to a close, but it will linger in memory when many pictures are forgotten.

Adolescents, 12 to 16  
Good, if it interests them

Children, 8 to 12  
No

### AS THE EARTH TURNS » »

Jean Muir, Donald Woods, Russel Hardie, Dorothy Peterson, William Janney, Sarah Padden. Adapted from the book by Gladys Hasty Carroll. Direction by Alfred Green. Warner Bros.

It is with real reluctance that we criticize adversely this adaptation of a book whose quiet, natural dignity and beauty so recently captured popular fancy. Judged as a picture alone it is undoubtedly a wholesome enough, slow moving story of farm life in a backward rural district, in which the characters are real, human and generally lovable; and the action is interesting in its portrayal of poignant but not dramatic problems.

But if one has read the book, endorsement stops there. *Jen's* love of the slow leisurely turn of the seasons, her identification with the earth itself and the beauty and naturalness of her relationship with *Stan* have been completely lost: the innate nobility and inarticulateness of the father, the love and respect with which his children regarded him, is not indicated; and the near tragedy of the unhappy, ambitious young step-sister has been altered and twisted to provide an unpleasant dramatic touch which will offend those who loved the very lack of this in the book. The beautiful and telling significance of the novel has been lost in the pictured version, in which even the country-side seems an artificial background. If you are looking for simple, rather pleasant entertainment, above the average, go to "As the Earth Turns"; but do not expect a sincere translation of the book.

Adolescents, 12 to 16  
If it interests

Children, 8 to 12  
No interest

### THE BLACK CAT » »

Boris Karloff, Bela Lugosi, Jacquelyn Wells, David Manners. From the short story by Edgar A. Poe. Universal.

There is not much of importance in this creepy mystery story, but it maintains an atmosphere of stealth, uneasiness and impending disaster calculated to give the desired thrill to mystery addicts. It concerns one night spent in a mysterious house where three travelers seek refuge. Black cats, dungeons and wax images, the necessary props in this sort of production, are presented in this one which takes its name from the well-known omen of evil.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No



**BOTTOMS UP** » »

Spencer Tracy, Pat Patterson, John Boles, Herbert Mundin, Harry Green, Sid Silver, Thelma Todd. Direction by David Butler. Fox.

A new variation of an old theme; crashing the gates of moviedom. An ex-convict and a pleasant, unspoiled young girl, aided and abetted by a shady promoter, pose as an English lord and his daughter, and by one ruse after another win a place for the girl in films. Although the play borders on the farcical, it condones a conciliatory attitude towards forgery. On the whole it is light and fairly amusing, and it contains some good satire on the methods of the picture industry.

**Adolescents, 12 to 16**  
Fair

**Children, 8 to 12**  
Little interest

**CRIMINAL AT LARGE** » »

Emlyn Williams, Cathleen Nesbit, Norman McKinnel, Gordon Harker. From Edgar Wallace's novel, "The Frightened Lady." Direction by Hayes Hunter. A Gainsborough Production.

A slow moving, somewhat confused portrayal of a mystery play which has been popular on the stage. While the dénouement is unexpected the plot is not clearly enough developed to satisfy American taste in this type of thrillers.

**Adolescents, 12 to 16**  
If it interests.

**Children, 8 to 12**  
No.

**THE DOUBLE DOOR** » »

Mary Morris, Evelyn Venable, Kent Taylor, Sir Guy Standing. Direction by Charles Vidor. Paramount.

A study in abnormal psychology, this picture depicts the intellectual dominance of an insane elder sister over her younger sister and brother. It is impressive but morbid and melodramatic, creating a sense of fear and horror which is a tribute to the powers of the cast and director but may be objectionable to audiences. Mary Morris gives a remarkably able performance in the leading role.

**Adolescents, 12 to 16**  
Too morbid

**Children, 8 to 12**  
Absolutely not

**FINISHING SCHOOL** » »

Frances Dee, Billie Burke, Bruce Cabot, Beulah Bondi, Ginger Rogers. From a story by David Hemstead. Direction by Wanda Tuchock and George Nichols, Jr. RKO.

With the best of direction, unusually pleasing cast, fine acting and a number of clever lines, *Finishing School* falls short of the

standards of a good film because of the surprising weakness of the story. Six-thousand-dollars-a-year boarding schools of the type pictured are scarcely sufficiently widespread to warrant exposure, and even if that were the case it is disappointing to have the love of two young people of high ideals turned into the usual sordid channels. In forcing a dramatic ending, good taste and the sincere reactions of the characters are dispensed with. It is recommended chiefly for the careless mother who turns over all responsibility to a fashionable school.

**Adolescents, 12 to 16**  
Poor.

**Children, 8 to 12**  
No.

**THE GHOUL** » »

Boris Karloff, Dorothy Hyson. Direction by Hayes Hunter. British Gaumont.

The Ghoul presents the latest in horror stories and one of the wildest. Boris Karloff is so terrifying that the children who see him will probably scream in the dead of night. He personifies a wealthy fanatic who is buried alive by an Egyptian who understands the mysteries of keeping people alive, though underground, and at odd moments Karloff, the ghoul, prowls around the castle and raises considerable havoc. It is too revolting to be recommended in spite of the excellence of its production.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
Very bad

**THE HOUSE OF ROTHSCHILD** » »

George Arliss, Boris Karloff, Florence Arliss, Loretta Young, Robert Young, Helen Westery. Direction by Alfred Werker. Associate Director, Maude T. Howell. Twentieth Century Picture. United Artists.

At last Mr. Arliss has another role worthy of his ability, and a really satisfying picture is presented for the enjoyment of even the most particular audiences. Inevitably this production will be measured by the standard set by "Disraeli," and it will not suffer in the comparison. It has a wider scope; is more adapted to the possibilities of the motion picture, covering a greater period of time, a wider variety of locale and affording a background rich in the atmospheric and historic details of the Napoleonic era. Mr. Arliss appears in two roles, that of *Mayer Rothschild* and later of *Nathan*, head of the five Rothschild banking houses located in European centers of finance. Confronted with gentle prejudice and persecution, *Nathan* nearly wrecks his fortune in an attempt to avenge an insult to himself and his people, but eventually patriotism, combined with astute business insight, prompts him to come to the rescue of his country's ex-



checquer. As always Mr. Arliss is perfect in a play which depends for its climaxes upon the shrewdness and wit of its leading character. A charming romance between *Nathan's* lovely daughter and a young British officer is woven into the plot. All the characters maintain a high degree of excellence, particularly the matriarch played with memorable distinction by Helen Westerly. The final sequences in color are glamorous and beautiful in composition. As the ambitious Jew, desirous of the freedom of his people, that they may "walk in dignity," peace loving, yet relentless in fighting for his conception of justice, Mr. Arliss gives an ideal characterization which seems designed to awaken sympathetic understanding of a problem which again confronts the world.

**Adolescents, 12 to 16**

Depends upon their understanding of the problems involved.

**Children, 8 to 12**

Beyond their appreciation.

not only of the country, but also of the life and philosophy of the Swedish people. The action carries one from New York to Sweden and back, and is packed with details which in spite of their interest make the picture somewhat too long. The narrator cannot avoid the usual lapses in taste in trying to amuse, but when serious, keeps the dialogue appropriate to the subject matter and the exquisite color photography.

**Adolescents, 12 to 16**

Entertaining but long

**Children, 8 to 12**

Too long to hold attention

## LAUGHING BOY

Ramon Novarro, Lupe Velez. From the novel by Oliver La Farge. Adapted by John Colton and John Lee Mahin. Direction by W. S. Van Dyke. MGM.

In an attempt to interpret the life of a people deeply alien to our own in terms of universal values, the screen adaptation of this well-known book over-emphasizes and sentimentalizes the love story. This will disappoint those who read the book, for they will miss the delicate hand of Mr. La Farge and detect the heavy one of Hollywood. However, it is interesting as a picture because of its unusual theme, its rugged and beautiful scenic background of butte, mesa and cañon in the Painted Desert, and its representation of some of the customs and habits of the Navajos. The tragedy of the play is social rather than individual for it involves the maladjustment of a super-imposed culture on a self-sufficient one, telling the story of an Indian girl who is neither adapted to, nor wanted by either White or Indian people.

**Adolescents, 12 to 16**

Unsuited.

**Children, 8 to 12**

No.

## I'LL TELL THE WORLD

Lee Tracy, Gloria Stuart, Lawrence Grant. Direction by Edward Sedgwick. Universal.

A fantastic, swift moving picture with Lee Tracy as a cocksure United Press reporter. It carries him to a mythical kingdom in Europe, where he tracks down his story and becomes an important factor in the intrigues about the throne. The action suggests interesting sidelights on press assignments and the adventure and romance behind the making of the daily newspaper. It is all rather good fun.

**Adolescents, 12 to 16**

Yes.

**Children, 8 to 12**

Mature.

## JIMMY THE GENT

James Cagney, Alan Dinehart, Bette Davis, Alice White. Direction by Michael Curtiz. Warner Bros.

Our hero is a "semi-respectable racketeer," if there is such an hypostasis. He is a shyster lawyer who hunts down those who die alone, friendless, and apparently heirless, and who then provides an heir. In competition with another legal firm as disreputable as his own, his incredible operations cannot stand too critical analysis on the ground of realism. It is just another rough, loud, and slangy comedy.

**Adolescents, 12 to 16**

Nothing to recommend it.

**Children, 8 to 12**

No.

## LAND OF THE VIKINGS

Feature length. John W. Boyle Producers. Narration by Wilfred Lucas.

A travelogue which holds unusual interest because of the panoramic impression it gives

## MANHATTAN MELODRAMA

Clark Gable, William Powell, Myrna Loy, Leo Carillo. Direction by W. S. Van Dyke. MGM. Seen in preview.

This film presents an appalling distortion of social and ethical values. Two boys are rescued from a burning steamer on the East River by a priest and given equal opportunities in life. By tremendous effort *James Wade* becomes a noted trial lawyer, district attorney and finally governor of New York state, while *Blackie* becomes a notorious gambler and killer. *Blackie*, who has only one fine quality, loyalty, is made the hero throughout, and *Wade's* adherence to the public good appears hollow and mean by contrast. In this return to an underworld role, Clark Gable has shed the sinister mannerisms of his earlier portrayals and is charming as only Clark Gable knows how to be charming; he is probably the most attractive crimi-

nal in the annals of cinema, and the picture is therefore singularly dangerous in its influence on modern youth.

**Adolescents, 12 to 16**  
Pernicious.

**Children, 8 to 12**  
Bad.

### MOON OVER MOROCCO » »

Rene Lefebvre, Rosine Dorean, Harry Bauer, Robert Le Vican. Direction by Julien Duvierville. French Production.

Well developed mystery story, photographed in actual locale, with authentic scenes of native ceremonials and sports which are more interesting to us than the actual plot. The pantomime easily explains the action, but the dialogue is French.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Probably tiresome unless  
a French student

Tiresome.

### NOW I'LL TELL » »

Helen Twelvetrees, Spencer Tracy, Alice Faye. From a novel by Mrs. Arnold Rothstein. Direction by Edwin Burke. Fox.

A horrid portrayal of trickery, deceit and vice. Spencer Tracy convincingly portrays the gambler who marches steadily to his inevitable doom.

**Adolescents, 12 to 16**

**Children, 8 to 12**

By no means

No

### RIP TIDE » »

Norma Shearer, Robert Montgomery, Herbert Marshall, Mrs. Patrick Campbell. Written and directed by Edmund Goulding. MGM.

Norma Shearer's glamorous sophistication, her personal charm, and her skill as an actress are disarming in this ultra-modern social drama. She completely wins audience approval in spite of the character she portrays. As a most attractive woman with a checkered past, we resent the suspicion her husband is justified in feeling toward her, and we countenance her reaction to his behavior. The play is directed with subtlety and distinction, but is nevertheless completely unethical in import. It requires adult discount to be acceptable.

**Adolescents, 12 to 16**

**Children, 8 to 12**

By no means.

No.

### SUCCESS AT ANY PRICE » »

Douglas Fairbanks, Jr., Colleen Moore, Frank Morgan, Genevieve Tobin. Direction by J. Walter Rubin. RKO.

This picture has the qualities which should make an excellent production. It is well cast, sincerely acted, has clever and suitable dialogue and is finished in settings and tech-

nique. But it is distinctly disappointing. It is the story of a man who craves wealth and power at any cost, and when he has achieved his objective finds that he has paid too highly for his sordid materialism. The story is depressing; but aside from this, the character development is uncertain and illogical and the ending is unconvincing.

**Adolescents, 12 to 16**

No value.

**Children, 8 to 12**

Unsuitable.

### SCARLET EMPRESS » »

Marlene Dietrich, Gavin Gordon, C. Aubrey Smith, Louise Dresser. Original by M. Komroff. Direction by Joseph Von Sternberg. Photography by Bert Glennon. Paramount. (Seen at a studio preview.)

It is inevitable that the two films written about Catherine II of Russia will be compared, and yet it is beside the mark to compare them from the same point of view, for Miss Bergner's "Catherine the Great" is a realistic portrayal of a flesh and blood woman and her environment; the "Scarlet Empress" is an impressionistic pattern of the mood of Russia of that period and a suggestion of the character of a woman as it is moulded by circumstance. Miss Dietrich does not attempt realism. Her portrayal is magnificent in her painting of the changing nature of the unsophisticated German girl, a soul which is brought in contact with cruelty and intrigue and necessarily forced into the form which can exist in its surroundings. Those who decry the passing of the silent films will find Joseph Von Sternberg's production more nearly a return to this form of art than anything in recent years. It is a gorgeous spectacle which uses dialogue sparingly and which could have omitted even that without loss. The settings and use of crowds and pageantry are pictured with stunning effect by director and photographer, and the remarkable musical accompaniment sets the perfect emotional tempo. The musical setting is most important to the film. Withal it is a very unusual production to which we call your attention as an artistic achievement of real worth.

**Adolescents, 12 to 16**

No—too sophisticated

**Children, 8 to 12**

Unsuitable

### SISTERS UNDER THE SKIN » »

Elissa Landi, Joseph Schildkraut, Frank Morgan, Doris Lloyd. Story by S. K. Lauren. Direction by David Burton. Columbia.

When a retired business man decides to have his fling in Europe, his wife should doff her social engagements and middle-aged viewpoint and accompany him, or else he will discover a young, captivating actress to share

his adventures. It sounds like a highly sophisticated plot, and it is, but it is tempered almost to the point of pathos when one considers that the man is really in love with his youth of twenty years ago. So, too, with the little actress, youth calls to youth, and it all winds up as it should. Dialogue is good, and the whole play entertaining of its type.

**Adolescents, 12 to 16**

Better not

**Children, 8 to 12**

No

**TARZAN AND HIS MATE** » »

Johnny Weismuller, Maurine O'Sullivan, Neil Hamilton. Direction by Cedric Gibbons. MGM.

In contrast to "Wild Cargo" (reviewed this issue), we have here an adventure tale of the jungle in which cruelty, savagery, and bestiality would seem to preclude its entertainment value for any but the most thrill-seeking audiences. Two men, bent on finding and looting a hidden source of ivory, go into the jungle with a safari, are set upon by frightful cannibals who torture their victims, are tracked by savage beasts, and finally destroyed in fearful deaths. *Tarzan* and the white girl who has become his mate, also have terrifying experiences in which *Tarzan* defends her from lions, rhinos, and alligators. Swinging through the trees, yodeling his shrill unmelodic call and followed by his faithful and amusing friends, the apes, he seems always answering the panic-stricken shrieks of the girl in danger. The thrill of adventure is over-balanced by distressing scenes of horrible danger and cruelty, torture and violent death to men and beasts. Sound is a distinct disadvantage here because the roar of combat is almost continuous, and it is nerve wracking. The picture is banal for adults, and particularly objectionable for children.

**Adolescents, 12 to 16**

Not for the discriminating.

**Children, 8 to 12**

Dangerous.

**THE TRUMPET BLOWS** » »

George Raft, Adolph Menjou, Frances Drake. From a story by Porter Emerson Browne and J. Parker Read, Jr. Direction by Stephen Roberts. Paramount.

Adolph Menjou's skill as an actor makes him convincing even as a reformed Mexican bandit, but George Raft, as his younger brother educated in an American college, would be more believable in a gangster role to which his diction, behavior and appearance seem more suited. The plot is not significant, apparently revolving merely around the question of which brother is the braver. Both eventually enter the bull ring to prove

the point. The suggested Mexican atmosphere is the only interest in this mediocre production.

**Adolescents, 12 to 16**

No.

**Children, 8 to 12**

No.

**TWENTY MILLION SWEETHEARTS** » »

Pat O'Brien, Allen Jenkins, Grant Mitchell, Dick Powell, Joe Cawthorn, Ginger Rogers. Direction by Ray Enright. First National Warner Bros.

A musical comedy romance which uses a radio setting and tells of the struggles and final success of a young crooner. In love too, he has his problem in his fear of alienating his sweethearts of the air by marrying a girl he meets when broadcasting. The story is very light but it serves as a vehicle for some pleasant songs which are so emphasized that were it a radio play we feel that spectators might be tempted to dial elsewhere occasionally.

**Adolescents, 12 to 16**

Wholesome, but unimportant

**Children, 8 to 12**

No interest

**UNCERTAIN LADY** » »

Cenevieve Tobin, Edward Everett Horton. Directed by Karl Freud. Universal.

A wife who is also a business woman, discovers her husband's predilection for a siren and offers him his freedom if he finds her a new husband to meet specifications. The play is as sophisticated as may be imagined but it is so light in treatment that it will have little effect on adults. However, it can offer nothing for youth but confusion of morals and it fails to be as funny as one expects it to be.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**VIVA VILLA** » »

Wallace Beery, Katherine DeMille, Leo Carillo, Pedro Rigas, Joseph Schildkraut, Stuart Erwin, George E. Stone. From the novel by Edgcomb Pinchon. Direction by Jack Conway. MGM.

This film of Pancho Villa, Mexican revolutionist, is hardy, tumultuous melodrama in which the brutalities and cruelties make it suitable only for stout-hearted adults. Wallace Beery is not always convincing as the glorified hero-villain, at times ferocious, brutal, vengeance dealing, again loving and child-like. By contrast Stuart Erwin as a sane young American newspaper reporter, is as refreshing as a drink of cool water. The photography is beautiful of country-side, clouds and sky, mass effects of soldiers and



peons, views of Mexico City. It is an interesting spectacle but disappointing after the anticipatory notices.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### WILD CARGO » »

Based on the book "Wild Cargo" by Frank Buck and Edward S. Anthony. Narration by Frank Buck. Direction by Armand Denis. RKO.

This picture has no plot in the usual sense. It is, rather, a series of incidents and experiences in the life of Frank Buck. The action takes place against a background of Malayan jungle and concerns the ruses and tricks used to secure alive, the dangerous, the queer, the harmless, the unique, the little known animals which find their homes eventually in our zoos. There are tense encounters with man-eating tiger, deadly cobra and a long list of similar adversaries; yet it is pleasantly free from revolting scenes of carnage. It combines thrilling adventure with comedy and fascinating photography. Not the least of its value lies in the contrast between the superb courage of the hunter himself and his unemotional manner of narration.

**Adolescents, 12 to 16**

Absorbing.

**Children, 8 to 12**

Exciting.

### WE'RE NOT DRESSING » »

Bing Crosby, Carole Lombard, George Burns, Gracie Allen. Story by Benjamin Glazer. Screen play by Horace Jackson, Francis Martin and George Marion, Jr. Direction by Norman Taurog. Paramount.

This slap-stick comedy concerns the fantastic adventures of a yachting party which is wrecked on a desert island. The helpless rich, wrestling with the fundamental problems of existence, furnish some mildly amusing and some really good comedy. For the most part it is trivial fare made up of a succession of manufactured incidents and an indiscriminate jumble of various elements each worn thin from extensive previous use.

**Adolescents, 12 to 16**

Poor

**Children, 8 to 12**

No interest

### WHERE SINNERS MEET » »

Diana Wynyard, Clive Brook, Billie Burke, Reginald Owen. Adapted from the play, "The Dover Road," by A. A. Milne. Direction by J. Walter Ruben. RKO.

A sophisticated farce which so carefully evades the immorality which is its focal point, that it remains inoffensive. A man and wife, each eloping with a new love, meet at a

strange hostelry on the Dover Road. The subsequent episodes are unusual, improbable and entertaining. The choice of players is delightfully apropos, and each makes the best of lines which are light and occasionally witty. At times the plot progresses slowly and deliberately. This is perhaps the more apparent because of the absence of any highly dramatic sequences.

**Adolescents, 12 to 16**

Too mature for appreciation of philosophy

**Children, 8 to 12**

Unsuited

### THE WITCHING HOUR » »

Sir Guy Standing, John Halliday, Judith Allen, Tom Brown. From the stage play by Augustus Thomas. Adapted by Anthony Veiller and Salisbury Field. Direction by Henry Hathaway. Paramount.

A murder is committed by a young man who is under the influence of hypnotic suggestion and he is acquitted when it is proven that he was the involuntary instrument in the fulfillment of the thought of another person. The play was written in a period when hypnotism was less widely accepted than it is today. Consequently the eldritch qualities associated with thought transference are stressed and can be recognized as belonging to a different period of the theatre, of science and of popular acceptance. In spite of the subject matter, the characters of the play are good people, with good motives and because of their charm and honesty have made fairly interesting entertainment.

**Adolescents, 12 to 16**

Questionable

**Children, 8 to 12**

No

## SHORT SUBJECT

### THE BIG BAD WOLF » »

With Little Red Riding Hood, the Three Little Pigs and Grandma. Walt Disney, Silly Symphony. United Artists.

A delicious adaptation of the Little Red Riding Hood story which will delight all audiences.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Good

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**THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA**

**JUNE 1934**

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---

**EDITORS**

MRS. PALMER COOK

MRS. J. ALLEN DAVIS

MRS. GEORGE RYALL

MRS. WALTER VAN DYKE

MRS. JOHN VRUWINK

Address all communications to THE WOMEN'S UNIVERSITY CLUB, 943 South Hoover St., Los Angeles, Calif.

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**E D I T O R I A L**

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The California State Division of the American Association of University Women at the convention, May 25-26, meeting at Palo Alto passed the following resolution:

Realizing the potent effect of moving pictures upon adolescents and children, and facing the facts brought forward by the various surveys on moving pictures:

**BE IT RESOLVED:** That the California Division of the American Association of University Women, through their local branches, strive to make effective the findings of these surveys;

**THAT,** by education, through publicity, and by withholding patronage from theatres showing pictures which undermine the best teaching of the home and school, we strive to bring to the attention of the moving picture industry and the public in general, the determination of the Association of the University Women to demand better films

This is a significant move for study of the problem of motion pictures. It will become a project for each of the sixty California Branches and will contribute definitely to the moulding of public opinion already aroused on the subject.

In last month's bulletin we mentioned the resolution approved by the National Council of Catholic Women urging all Catholics to "withhold patronage" from theatres exhibiting films which would degrade public morals. The National Council of Parents and Teachers went on record as approving legislation to abolish Blind selling and Block buying. In May at the Biennial Convention of the Young Women's Christian Association the National Board gave its approval of the activities of the Motion Picture Research Council and voted to support any legislation which would abolish Blind and Block bookings.

These moves show the state of mind of organized women who feel perturbed over the situation as it now exists. The Industry has had years of opportunity to see the slow trend and to meet it half way.

The previewing groups represented in Hollywood have so far been against censorship or legislative regulation of the marketing of films. They have always been hopeful of community cooperation with exhibitors which would at least control the type of films available for children and young people over the week-end.

In a publication just sent out by C. C. Pettijohn, General Counsel of the Motion Picture Producers and Distributors, which is entitled "The Case Against Federal Regulation of Motion Pictures, an Argument in Opposition to Political Censorship of the Screen," he gives

a number of excellent reasons, with which most of us will agree, for opposing one bill. However he offers as one argument against legislation local community *success* in "adjusting the theatre program to the needs of children." And in this we must frankly face our failure. Even three years ago in Southern California we could proudly point to a measure of success of a number of towns and neighborhoods where local groups in cooperation with their theatre exhibitors arranged satisfactory programs meeting their tastes. Now this is impossible. Exhibitors plead "depression," double billing, lack of family pictures, and distributing problems as excuses. The public, long apathetic, is apparently suddenly stirring. What will the next year bring about?

## FEATURE FILMS

### A VERY HONOURABLE GUY » »

Joe E. Brown, Alice White, Robert Barrat, Alan Dinehart. Direction by Lloyd Bacon. First National.

The fans of Joe E. Brown will probably feel that this part is not noisy enough or characteristic enough to give their favorite full scope for his powers. The story is one that should be a combination of comedy and pathos, but the acting and the direction are not sufficiently subtle to give it the pathos which is needed to make it convincing. Ethically the picture might be questionable for it deals with gamblers on Broadway, but it is cast in a light, humorous vein, similar to that of "Lady for a Day." Unfortunately, however, it is a departure from Mr. Brown's usual policy of steering clear of underworld themes.

Adolescents, 12 to 16

Hardly

Children, 8 to 12

No

### AFFAIRS OF A GENTLEMAN » »

Paul Lucas, Leila Hyams, Murray Kinnell, Patricia Ellis, Onslow Stevens. Direction by Ed L. Marin. Universal.

This is murder mystery with an unusual technique. Starting with the finding of the victim it jumps backward to an earlier period and pictures events in the life of the murdered man to explain his death. Dealing with so called "society" and indulging in smart talk, it is well acted and diverting enough to disguise somewhat the inherent trashiness of the plot.

Adolescents, 12 to 16

No

Children, 8 to 12

No

### CALL IT LUCK » »

"Pat Patterson," Herbert Mundin, Charles Starrett. From a story by Dudley Nichols and George Marshall. Direction by James Tinling. Fox.

A guileless cabby wins a large sum of money and through the wiles of clever crooks

is soon penniless, his only asset being a former cavalry horse, which quite unexpectedly recoups his owner's losses. It is a simple, moral comedy with an exciting if wholly improbable climax.

Adolescents, 12 to 16

Fair

Children, 8 to 12

Passable

### CHANGE OF HEART » »

Charles Farrell, Janet Gaynor, James Dunn, Ginger Rogers. From a story by Kathleen Norris. Direction by John C. Blystone. Fox.

Four college graduates go to New York to seek their fortunes. The picture deals with their attempts to gain renown and the vicissitudes which throw first one and then another of the couples together. In the face of difficulties, they maintain their ideals and appreciate spiritual over material values, but the story loses some of its charm because it is so deliberately planned and so lifelessly machine-made.

Adolescents, 12 to 16

Harmless

Children, 8 to 12

No interest

### DR. MONICA » »

Kay Francis, Warren William. Direction by William Keighley. Warner Bros.

This rather weak picture with a hackneyed and melodramatic plot concerns a woman obstetrician who is called upon to deliver the child of her husband's paramour. In spite of some excellent work by Kay Francis, the play is not at all convincing. Though evidently not intended to illustrate the platitude that a woman, otherwise intelligent, may blindly adore a man unworthy, this is the impression given. Warren William is merely "the doctor's husband," which obviously, was not the intention of the writer. One feels that the play would have been equally effective if he had been simply "a voice off-stage," and would thus have escaped the slightly ludicrous effect which his wooden presence gave to certain scenes. A

more careful working out of plot and characters would have resulted in a play revealing the ability of women to achieve and to suffer in silence, but content, apparently, with the making of a fairly entertaining "program picture," the producers have left much to be desired. When all is over, one wonders whether, after all, such flabby domesticity was worth suffering for.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## HANDY ANDY

Will Rogers, Peggy Wood, Conchita Montenegro, Mary Carlisle, Robert Taylor. From the play "Merry Andrew" by Lewis Beach. Fox.

In a laughable and often hilarious fashion, Will Rogers shows us the predicament of a business man forced to retire at the insistence of a socially-ambitious wife. His minor and major pécadillos become so numerous that he is the despair of his household; even golf and the New Orleans Mardi Gras fail to consume his bottled-up energy. Meanwhile he has time for trenchant observations on the failings of the average American. Good fun for all.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Good

## HOLLYWOOD PARTY

Jimmy Durante, Laurel and Hardy, Jack Pearl, Lupe Velez, Charles Butterworth, Polly Moran. Animated cartoon sequence by courtesy of Walt Disney Productions. Direction by Allan Dwan. M-G-M.

With such a collection of so-called comedians, it is strange that anything as completely vacuous as "Hollywood Party" could have been produced. It is an indiscriminate hodge podge of comic sequences and songs framed by the slightest suggestion of a story. Interpolated Mickey Mouse and Silly Symphony cartoons stand out exquisitely above the stupidity and vulgarity of the rest of the picture, but these only accentuate the bore-someness of the whole.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

Not recommended

## HALF A SINNER

Berton Churchill, Sally Blane, Joel McCrea, Mickey Rooney. From the play "Alias the Deacon" by Leroy Clemen and John B. Hymer. Direction by Kurt Neumann. Universal.

This is an adaptation of the stage play "Alias the Deacon," and while it must have

been livened up considerably to suit our modern tempo, one cannot fail to recognize that it is outmoded. A bogus deacon, actually a card shark, enters a small town and by his skill and generosity is able to smooth out a series of highly involved situations.

**Adolescents, 12 to 16**

Doubtful

**Children, 8 to 12**

No

## HEART SONG

Lilian Harvey, Charles Boyer, Mady Christians, Maurice Evans. Eric Pommer Production. Fox Gaumont.

A charming, romantic musical comedy with delightful bits of action and song. The settings are so lovely and the details so effective that one regrets that more masterly direction could not have made it completely satisfying. It is incoherent at times and slow in action, but on the whole enjoyable.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Little interest

## THE JOURNAL OF A CRIME

Ruth Chatterton, Adolphe Menjou, Claire Dodd. From the novel by Jacques Duval. Direction by William Keighley. Warner Bros.

A wife shoots her husband's mistress, and thereupon follows a most unpleasant psychological exposure of the mental and moral disintegration of a murderer who cannot bear the hidden knowledge of her guilt. It is a distressing spectacle for any audience.

**Adolescents, 12 to 16**

Absolutely not

**Children, 8 to 12**

Absolutely not

## LITTLE MISS MARKER

Adolph Menjou, Dorothy Dell, Charles Bickford, Shirley Temple. From the story by Damon Runyon. Direction by Alexander Hall. Paramount.

An old plot which has for its theme the axiom that a little child shall lead them. It attempts to illustrate that the most hardened characters can be softened by innocence, and to do this, injects the unwholesome atmosphere of a race track and the persons who are attached to it. The child adopts the jargon and behavior of those with whom she comes in contact, and Shirley Temple is very clever in her response to directorship. It is amusing in its way, occasionally very sentimental, but undoubtedly vivid enough to have popular appeal. However, it is not exactly worthwhile.

**Adolescents, 12 to 16**

Perhaps

**Children, 8 to 12**

No



**MEN IN WHITE** » »

Clark Gable, Myrna Loy, Jean Hersholt, Elizabeth Allen, Otto Kruger. From the play by Sidney Kingsley. Direction by Richard Boleslavsky. MGM.

Taken from this year's Pulitzer Prize play, this is a picture which is much better than the average "movie." It is the dramatic story of the conflict between a young doctor's personal desires and his devotion to the profession to which he has dedicated his life. The setting is a large metropolitan hospital the atmosphere of which is realistically portrayed. The picture, like the play, is not intended to be light entertainment. It is sincere, thought-provoking, sometimes tragic; and the idealism of the fine old doctor is inspiring. From the point of view of some audiences, the emphasis upon details of hospital technique will detract from the interest of the drama and will seem an unnecessary elaboration of the stage play.

**Adolescents, 12 to 16**

Too mature

**Children, 8 to 12**

No interest

**MANY HAPPY RETURNS** » »

Gracie Allen, George Burns, Guy Lombardo, Joan Marsh, Veloz and Yolanda. Based on the story by Lady Mary Cameron. Direction by Norman McLeod. Paramount.

This collection of froth and Tom-foolery depends for its risibility content on the individual's reaction to the super "Dumb Dora" part invariably enacted by Gracie Allen. Children would probably enjoy her nonsense in this film as much as they do over the radio. The picture is embellished by a number of competent entertainers such as Guy Lombardo and his orchestra and some good dance teams who take their turns as they would on a vaudeville circuit.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Yes

**MURDER ON THE BLACKBOARD** » »

Edna May Oliver, James Gleason, Bruce Cabot. From a story by Stuart Palmer. Direction by George Archainbaud. RKO.

In an attempt to furnish novelty this murder mystery has taken for its locale a school house and for its characters the principal, the teachers and the janitor. The bad taste it leaves is due not so much to the incidents as to the fact that most of us who have innate respect for teachers and schools object to seeing teachers portrayed as tawdry women of the underworld. It is a serious lapse of tact if not of decency to choose them as the subject of this type of picture.

**Adolescents, 12 to 16**

Certainly not

**Children, 8 to 12**

Pernicious

**MERRY WIVES OF RENO** » »

Margaret Lindsay, Glenda Farrell, Donald Woods, Hugh Herbert, Guy Kibbe, Ruth Donnelly. Story by Robert Lord. Direction by Bruce Humberstone. Warner Bros.

There is nothing to recommend this film in story, technique, or entertainment value. In addition, the treatment of marriage and divorce are shockingly crude; humor is based on vulgarity and immorality. It is an insult to audience taste and intelligence.

**Adolescents, 12 to 16**

Injurious

**Children, 8 to 12**

No

**MURDER AT THE VANITIES** » »

Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle. Based on the play by Earl Carroll and Rufus King. Direction by Mitchell Leisen. Paramount.

This story of love and hate behind the scenes is cleverly interwoven with an extravaganza which is being shown simultaneously on the stage. The plot is full of action and suspense with glamorous scenes, settings and costumes. The musical score and lyrics are good and the photography and acting, excellent. The director has shown a sense of fineness and of fitness and a remarkable ability to portray intense drama and contrast it with exquisite fantasy. At any rate here is something new—murder with music.

**Adolescents, 12 to 16**

Sophisticated

**Children, 8 to 12**

No

**THE PARTY'S OVER** » »

Stuart Erwin, Ann Sothorn, Arline Judge, Chic Chandler, Patsy Kelly. From a play by Daniel Kussell. Direction by Walter Lang. Columbia.

A hard working, successful young businessman, who has renounced all his secret ambitions, finally tells a parasitic family to support themselves. The problem is nicely developed although an improbable feature makes the solution easier than it would have been in life. The characters are slightly overdrawn to accentuate the types they portray, and while the tempo is slow, interest is maintained.

**Adolescents, 12 to 16**

Mature

**Children, 8 to 12**

No

**PRIVATE SCANDAL** » »

Mary Brian, Phillips Holmes, Lew Cody, Ned Sparks, Zasu Pitts. Direction by Harry Joe Brown. Paramount.

Ned Sparks with his studious manner and constant humor, and Zasu Pitts of the pathetic voice distinguish this murder mystery story from the many others with similar plots.



Otherwise it is only a fair example of its type.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

**REGISTERED NURSE**

Bebe Daniels, Lyle Talbot, John Halliday.  
Direction by Robert Florey. Warner Bros.  
First National.

The medical profession usually comes in for a good deal of punishment in the hands of the movies, and this production is no exception. The nurses are rowdy, vulgar or immoral; one doctor is a cad; hospital procedure is far from realistic. We believe even the least discerning public will appreciate its falsity and fail also to be interested in the story of the unhappy heroine who has several suitors, but must have her husband conveniently commit suicide to clear the way for her ultimate happiness.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**SADIE McKEE**

Joan Crawford, Gene Raymond, Franchot Tone. From the story by Vina Delmar.  
Direction by Clarence Brown. M-G-M.

It is generally conceded that Joan Crawford has ability and that she appeals to many audiences. She is, however, rarely given a story which is not so preposterous and cheaply melodramatic that it is offensive. As *Sadie McKee*, daughter of a cook, she elopes, is left stranded, marries a debauched millionaire, divorces him for another man and of course, reaches her heights through the usual, "easy" path of cabaret dancer. There is no character development and no moral intended. It offends the intelligence and bores emotionally.

**Adolescents, 12 to 16**

Very objectionable

**Children, 8 to 12**

No

**SPRINGTIME FOR HENRY**

Otto Kruger, Nancy Carroll, Nigel Bruce, Heather Angel, Herbert Mundin, Arthur Holt. Direction by George Tuttle. Fox.

This is an ultra sophisticated modern farce, taken from a stage play of the same name, in which *Henry*, a philandering bachelor, finally meets his match when he falls in love with a still more heartless young woman. Considered seriously it would be offensive, but it is impossible nonsense and should be taken with more than a grain of salt. Unfortunately it has missed the lightness of touch necessary to the success of this type of picture.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

**SORRELL AND SON**

H. B. Warner, Peter Penrose, Hugh Williams. Direction by Jack Raymond.

Anyone who did not care for Mr. Deeping's novel will probably not like it in the form of a motion picture. It is quiet, deliberate, very English, rather sentimental, somewhat monotonous. The theme, however, is one which possesses wide appeal, the devotion of father and son: the self-sacrifice of one for the other, and the suffering of sensitive human beings in crudely unsympathetic surroundings. Because it is not in the ultra smart, modern manner, it offers to many audiences the kind of entertainment that is eminently satisfying. It depends for interest entirely upon the solidity of character and high aspirations of its principals.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

Too mature and sad

**STAND UP AND CHEER**

Warner Baxter, Madge Evans, James Dunn, John Boles. Story idea suggested by Will Rogers and Philip Klein. Direction by Hamilton McFadden. Fox.

A New York theatrical producer is appointed Secretary of Amusement by the President, the duty of his office being to amuse the public and extricate them from the depression blues. The idea is an unique one but it falls short of its possibilities. The story becomes subordinate to a series of theatrical spectacles and dwindles to such insignificance that at times it is lost in a wide assortment of specialty acts.

**Adolescents, 12 to 16**

Mediocre

**Children, 8 to 12**

Trivial

**SUCH WOMEN ARE DANGEROUS**

Warner Baxter, Rosemary Ames, Rochelle Hudson, Mona Barrie, Herbert Mundin, Henrietta Crosman, Irving Pichel. From the story "Odd Thursday" by Vera Casparty. Direction by James Flood. Fox.

The various loves which fall to the lot of the successful novelist are revealed: the idolatrous love of the young girl which sweeps on towards tragedy, the vain-glorious passion of the concert singer, and the comprehensive, never-failing devotion of the woman who knows him best of all. Warner Baxter as the novelist has sufficient magnetism to make it all plausible; dialogue is bright, situations often clever, and the action rises to a strong crescendo at the end.

**Adolescents, 12 to 16**

Yes, if it interests

**Children, 8 to 12**

Too mature

**STINGAREE** » »

Richard Dix, Irene Dunne, Mary Boland, Conway Tearle, Andy Devine. Original story by E. W. Hornung. Direction by William Wellman. RKO.

This is a stirring tale of adventure in Australia in the '70s; of a "gentleman" bandit who befriends a girl and gives her the chance to become a world-famous singer. The picture has a gay charm and romantic unreality because of the settings and characters. The story is utterly improbable and does not seem to relate to present day ethics. It is a glorified fairy tale which entertains and assures particular interest because of the charm of Miss Dunne.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Probably very entertaining

If it interests

**THE THIN MAN** » »

William Powell, Myrna Loy. From the novel by Dashiell Hammett. Direction by W. S. Van Dyke. M-G-M. (Seen at a theatre preview.)

Dashiell Hammett's novels are among the best in the line of detective stories, never stereotyped, always mystifying and intriguing in interest. One thing the reader is assured, he is relieved of the necessity of knowing the characters or hearing the astonishingly direct dialogue. The film adaptation fortunately softens the latter for censorship requirements, and the plot is just as fast moving and as entertaining as the novel. Mr. Powell and Miss Loy are excellently cast even though they are continuously waving glasses of liquor to stimulate the action.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Rather too sophisticated

No

**THIRTY DAY PRINCESS** » »

Sylvia Sidney, Cary Grant, Henry Stephenson. From a novel by Clarence Budington Kelland. Direction by Marion Gering. Paramount.

Anyone in search of light, pleasing entertainment will welcome this charmingly romantic tale of a mythical kingdom and an obscure actress who doubles for the princess with highly satisfactory results. Sylvia Sidney is especially winning, and though the plot is thin and perhaps timeworn, the production provides a much needed type of diversion.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Entertaining

Little interest

**TOMORROW'S CHILDREN** » »

Byron Foy Production.

Sensational advertising will prove a boom-crang for "Tomorrow's Children," because

it does not fit the picture which is conservative in treatment, and on the whole rather interesting. It concerns a family in which each member is a defective of some type. It is not a treatise in favor of sterilization, for its misuse is the crux of the drama, and this will find ready sympathy from uninformed spectators. It is not a socially significant film, for the subject is not scientifically handled. It is evidently just another effort to find new story material.

**Adolescents, 12 to 16**

**Children, 8 to 12**

No

No

**TWENTIETH CENTURY** » »

John Barrymore, Carol Lombard, Walter Connolly, Roscoe Karns. From the stage play by Ben Hecht and Charles MacArthur. Direction by Howard Hawks. Columbia.

"Twentieth Century," a perfectly mad satire, is a thoroughly entertaining version of the stage play. The cast is splendid. John Barrymore has a rich role as the egomaniac producer who turns a little shop girl into a star. Carol Lombard has never given a better performance. It is sparkling, hilarious, hysterical and exhausting, probably because there is no let down in the tempo since both Mr. Barrymore and Miss Lombard have to keep to the same high pitch throughout.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Very sophisticated

No

**UPPERWORLD** » »

Warren William, Mary Astor, Ginger Rogers, Andy Devine, Dickey Moore. Direction by Roy Del Ruth. Warner Bros.

Neither original nor subtle, this is a problem play dealing with the rich man who is neglected by a society minded wife and therefore becomes involved, through association with a chorus girl, in an underworld murder mystery. It is competently acted and carries a certain amount of conviction.

**Adolescents, 12 to 16**

**Children, 8 to 12**

No

No

**WILD GOLD** » »

John Boles, Claire Trevor, Harry Green, Monroe Owsley. Direction by George Marshall. Fox.

"Wild Gold" is a melodrama of western life which harks back to the impossible stories and lumbering technique of the early days of the films. The atmosphere is unwholesome, inebriation is the chief source of humor, and in spite of continuous action, the general effect is boring.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Very poor

No

**WHIRLPOOL** » »

Jack Holt, Jean Arthur, Lila Lee, Allen Jenkins. Direction by Roy Wheel. Columbia.

A man who has become a convict through a miscarriage of justice is impelled by a mistaken sense of nobility to trick his wife into the belief that he is dead. In the course of time she marries again, and it is

his own daughter who eventually discovers the status of affairs, which can only culminate in disaster. In view of this melodramatic plot, the treatment is fairly satisfactory, and unpleasant details have been held to a minimum.

Adolescents, 12 to 16

No

Children, 8 to 12

No

## SHORT SUBJECTS

**MRS. BARNACLE BILL** » »

All-star comedy. M-G-M.

A dull slapstick comedy. Adults.

**BIG CITY FANTASY** » »

Melody Master. Vitaphone.

An Italian peasant girl in New York. Charming music and lovely photography. Family.

**BOSOM FRIENDS** » »

Treasure Chest. Fox.

A delightful portrayal of animals of various types living together in tolerance and harmony. Excellent family film. Good for Junior matinees.

**CIRCLE OF LIFE OF THE ANT** » »

One of the Tolhurst "Microscopic Studies." Principal Pictures Corp.

This is a microscopic study of the life of the marsh-fly, showing the stage at which he becomes a "doodle bug" and cleverly traps his prey. Family.

**FREAK FISH OF THE SEVEN SEAS** » »

Principal Pictures Corp.

While not presented in as interesting a manner as some of the marine pictures, this film adds to the general fund of information. Electric eels, pilot fish and trigger fish are shown in their briny habitats. Family.

**FUNNY LITTLE BUNNIES** » »

Silly Symphony. Walt Disney. United Artists.

A lovely, imaginative cartoon in which the Easter bunnies prepare for a gay Easter. Exquisite in thought and execution. Family and junior matinees.

**FIRST ROUNDUP** » »

Our Gang Comedy. Hal Roach. M-G-M.

When the gang goes camping the littlest boy proves to be the most forehanded and

the bravest. Good fun for all. Good for Junior matinees.

**GANGWAY** » »

Featuring Joe Penner. Warner Bros.

A silly comedy of gangsters mingling with society at a costume ball. Not elevating nor entertaining. Not for children.

**GOING TO HEAVEN ON A MULE** » »

Merrie Melody. Warner Bros.

A ducky whose taste for liquor is too much for him, rides to his idea of heaven, where angels and the devil fight over him. Only fair and for adults only.

**GOLDOLOCKS AND THE THREE BEARS** »

Oswald Cartoon. Universal.

Based on the familiar tale but introducing some unnecessary vulgarity as comedy. It lacks the taste and originality of the Disney cartoons. Family.

**A GOOD SCOUT** » »

Tom Howard. Fox.

Western scouts knock out Indians one by one. Pointless melodrama; poorly produced. Family.

**GOOFY MOVIES** » »

Pete Smith narrator. M-G-M.

Screen souvenirs of absurd inventions once thought useful and a revival of an old melodrama. Amusing for family.

**I'LL TAKE VANILLA** » »

Charlie Chase. M-G-M.

Charlie plays nursemaid with exciting consequences. A matter of taste. Family.

**LUCKY ANGLERS** » »

Sportlight. Paramount.

A Grantland Rice portrayal of adventurous fishing experiences. Excellent family film. Junior matinees.

**THE LOST JUNGLE** » »

First Episode Mascot Serial.

Clyde Beatty is shown training animals for the circus. It is very interesting and entertaining. However we cannot recommend the serial as a whole until more chapters are reviewed.

**MRS. MORTIMER JONES PREPARES DINNER FOR EIGHT**

Principal Pictures.

Demonstration of electrical equipment for kitchen, done in color photography. Interesting. Family.

**MILLS BLUE RHYTHM BAND** » »

Melody Master. Vitaphone.

Colored entertainers in a night club. Artificial and tiresome. Adults only.

**MIRO-UNGA** » »

Independent.

Interesting scenes of rare monster seals found occasionally in Mexican waters. Family and Junior matinees.

**MRS. W'S LITTLE GAME** » »

Alexander Wolcott. Paramount.

An amusing little comedy in which a novel game is invented. Family.

**MOSCOW TODAY** » »

Amkino Travelogue.

An unusual atmospheric portrayal of this modern Soviet city depicting its spirit of commercial life. Excellent sound effects. Interesting for family.

**NEWS HOUNDS** » »

Eugene Palette, Walter Catlett. Direction by Del Lord. Paramount.

An exceedingly vulgar picture concerning two newspaper reporters who want a gangster's picture for their paper and who become involved with his "moll." Not recommended to any audience.

**REDUCING CREAM** » »

Willie Hopper cartoon. M-G-M.

Willie tries reducing cream on himself and on the cat. An inane and pointless cartoon for adults. Too noisy for a children's audience.

**RHYTHM ON THE ROOF** » »

Novelty musical. Paramount.

Featuring Anson Weeks' orchestra and Bob Crosby, who is a close competitor of his famous brother, Bing Crosby. Very good of type. Family.

**SCREEN SOUVENIR** » »

No. 11. Paramount.

Interesting revival of old movie scenes depicting events and people of about twenty years ago, including a melodrama made in 1906 which is very amusing. Family film.

**STORY CONFERENCE** » »

Lillian Roth. Warner Bros.

An amusing burlesque of a story conference in a motion picture studio. Pretty girls and music add entertainment. Family.

**THIS LITTLE PIGGIE** » »

Featuring "Singin' Sam." Paramount.

Singin' Sam invites the audience to follow the bouncing ball and join in a community song. Very good. Family.

**THOSE WERE THE DAYS** » »

George Meyer. Direction by Roy Mack. Warner Bros.

Illustrated songs, pleasant reminiscences of old familiar tunes sung by good voices. Family.

**THE WISE LITTLE HEN** » »

Walt Disney Silly Symphony. United Artists.

An original fable in which Little Hen, forced to plant and harvest her corn crop without the help of Pig and Duck, punishes their laziness most effectively. These imaginative and exquisite cartoons should become a part of every child's experience. Perfect for Junior matinees.

**WORLD'S FAIR** » »

Cooperative.

Interesting portrayal of Chicago Fair. Family.

**THE WORLD'S EIGHTH WONDER** » »

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An interesting and instructive subject on the activities at Boulder Dam. Family.



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# MOTION PICTURE REVIEWS

THE WOMEN'S UNIVERSITY CLUB

LOS ANGELES, CALIFORNIA

JULY 1934

THE WOMEN'S UNIVERSITY CLUB  
Los Angeles Branch American  
Association of University Women  
943 SOUTH HOOVER STREET  
Telephone DRexel 2177

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WOMEN'S UNIVERSITY CLUB



The exhibitor has always had the right, we understand, to refuse to play any film which would be offensive to his community. But any better films committee must appreciate that no exhibitor will fail to play a paying film. It is only through the box office that he

can feel the pulse of his community and know what actually is "offensive" to his patrons and box office receipts are the only index by which he may surely judge public taste.

Double billing is the final blow to any immediate hope for family programs. As long as this objectionable trade practice is legal it is impossible to arrange satisfactory bookings for any but the least discriminating audiences. And the independent exhibitors, many of whom claim to be on the verge of bankruptcy, cannot compete with any neighborhood theatre which wishes to book two feature films. A large part of the public, still looking for bargains, rush for two for the price of one, and who can blame showmen for thinking that double billing is still acceptable to the general public?

A year ago Southern California theatre owners voluntarily attempted to do away with the practice. Poor business tempted a few to break the agreement and immediately double-billing became general again. Today the independent exhibitors are trying to revive the agreement. It must be voluntary because we understand that no penalty can be enforced legally. Organized women's groups feel that such a gentleman's agreement if successfully carried out, would do much toward bringing about an adjustment of this social problem.

Recently the California Motion Picture Council, which includes representatives of the National Previewing groups, (General Federation of Women's Club, Daughters of the American Revolution, National Society of New England Women, Los Angeles Branch, American Association of University Women, National Council Jewish Women, International Federation of Catholic Alumnae) met with the heads of the exhibitors of Southern California, both chain theatres and independent owners. They requested that family programs be made a policy in every theatre. Under the business conditions this was mutually decided to be impossible. The Council then presented the following request—i.e. that no theatre manager attract children into his theatre by any advertising or special inducement. In other words, since exhibitors announce that it is impossible to provide weekly programs suitable for youthful audiences, the council requests that they agree to omit from their policy—

1. Birthday clubs—or giving of free tickets to children as prizes or gifts.
2. Candy or other door prizes.
3. Stage attractions, try-outs, or other programs planned and advertised for children.
4. All serials: chapter films running ten or twelve weeks bought to attract children. As the complementing program is not consistently suitable the Council requests they be discontinued.
5. All advertising on screen, marquee or posters which suggest an appeal for children's attendance, unless the entire program is suitable on that particular date.

The theatres are taking the request under advisement—a procedure which takes times in reaching all managers.

Some immediate policy must be outlined by exhibitors and producers and also by individuals to correct the present situation. We suggest that exhibitors adopt that of not exploiting children (as outlined above). Next when the single billing is possible, that they show one family program regularly each week. In the meantime we trust that the producers heed the call of the public and exhibitors and sincerely apply the plan of renewed efforts of adequate self-regulation which they have announced. The Catholic Bishops Committee while encouraging the hope that this regulation will be effective still adheres to its purpose of supporting only wholesome films "so that the producers may be constantly aware of the demand for clean entertainment." We believe this an admirable decision and urge that everyone make a like pledge to himself to avoid all doubtful films; to know positively the type to which he pays admission; and to realize constantly his responsibility to assist in every possible way in outlining a plan to protect children from unsuitable films. We are in the process of outlining a plan for community cooperation in children's entertainment which we hope may be helpful.

## FEATURE FILMS

## BABY TAKES A BOW » »

Shirley Temple, James Dunn, Claire Trevor.  
Direction by H. Lachman. Fox.

It is unfortunate that so delightful a child actress as little Shirley Temple should have to greet the public in such a mixture of melodrama and slapstick. Foolish as is the plot in itself, the treatment is less comprehensible. The story commences as a sincere and optimistic picture of two ex-convicts trying to go straight in the heart-warming atmosphere of an harmonious home. A necklace is stolen, the heroes are suspected, and the roguish small daughter of one plays a few pranks that complicate the situation. Then with a frantic chase and Max Sennett humor the whole changes to slapstick farce. We know that Shirley Temple, with her charm, her naturalness and her delicious sense of humor will appeal to audiences. Perhaps in time the perfect, happy vehicle for this lovely, talented child will be achieved.

Adolescents, 12 to 16

Fair

Children, 8 to 12

No; too emotional a climax

## CHARLIE CHAN'S COURAGE » »

Warner Oland, Drue Layton, Donald Woods.  
From novel by Earl Derr Biggers. Direction by George Hadden and Eugene Forde. Fox.

A lovable oriental detective successfully delivers a string of valuable pearls in spite of a mysterious conspiracy to defraud the owner. The picture is light, unpretentious, amusing and unusually successful in furnishing suspense and drama without exaggerated scenes of horror.

Adolescents, 12 to 16

Good

Children, 8 to 12

Possibly mature

## COCKEYED CAVALIERS » »

Bert Wheeler, Robert Woolsey, Thelma Todd, Dorothy Lee, Noah Beery. Story by Edward Kaufman and Ben Holmes. Direction by Mark Sandrich. RKO.

After starting out as a delightful comic opera this picture becomes just the ordinary slapstick one expects from Wheeler and Woolsey, but it is nevertheless amusing in its way. The time of the action is the eighteenth century. The characters are a kleptomaniac and his companion in trickery, and some royal personages with whom they fraternize. It is absurd clowning mixed with some pleasing singing by Noah Beery.

Adolescents, 12 to 16

Matter of taste

Children, 8 to 12

Passable

## FOG OVER FRISCO » »

Bette Davis, Donald Woods, Margaret Lindsay, Lyle Talbot, Hugh Herbert. Story by George Dye. Direction by William Dieterle. Warner Bros.

This is not a good detective story. It is too confused and the incidents come too fast to register clearly. Most stories of this type depend upon criminal impulses for motivation but this is particularly unpleasant because a girl of social standing takes up thievery for fun and mingles with the underworld for the thrill it gives her.

Adolescents, 12 to 16

No

Children, 8 to 12

No

## EMBARRASSING MOMENTS » »

Chester Morris, Marian Nixon. Story by Wm. Anthony McGuire. Direction by Edward Laemmle. Universal.

This is the story of what happened to a practical joker when his friends attempted to cure him of his addiction. Though the farcical character and unreality of the picture save it from being offensive, it is only second rate entertainment.

Adolescents, 12 to 16

Worthless

Children, 8 to 12

No

## THE GREAT FLIRTATION » »

Adolph Menjou, Elissa Landi, David Manners. Story by Gregory Ratoff. Direction by Ralph Murray. Paramount.

A sophisticated comedy concerning the clashing temperaments of an actor and his wife, who is also on the stage. He finally sacrifices his happiness for hers. It is polished in acting, and amusing in dialogue, but is limited in general audience appeal.

Adolescents, 12 to 16

No. Not worth while

Children, 8 to 12

No

## HERE COMES THE GROOM » »

Jack Haley, Mary Boland, Patricia Ellis, Neil Hamilton, Isabel Jewell. From a play by Richard F. Flournoy. Direction by Edward Sedgwick. Paramount.

Mike Scanlon sets out to achieve a crime of headline dimensions in order to please a "gal" who likes her men bad and bold; instead he gains notoriety by participation in an elopement. Treated as farce with a measure of slapstick the situations are too absurd to be objectionable, although some of the lines are very broad for good taste. It rises above mediocrity because of facile direction

and the natural talent for comedy shown by various members of the cast.

**Adolescents, 12 to 16**

Better not

**Children, 8 to 12**

No

### HIS GREATEST GAMBLE » »

Richard Dix, Dorothy Wilson, Bruce Cabot.

Direction by John Robertson. RKO.

A variation on the theme of self-sacrificing mother love (in and out of prison), is self-sacrificing father love (in and out of prison). This film pictures a debonair gentleman who undertakes to bring up his little girl after kidnapping her from her mother. Having taken her to Monte Carlo he loses his last penny, accidentally causes the death of his ex-mistress, and is sent to prison whence he returns in time to play *deus ex machina* for his daughter's ultimate happiness. Strange to say the acting and direction are sufficiently restrained to make the picture interesting. The charming little girl is very appealing, and Richard Dix as the father is able to make one feel that his child was fortunate to have shared his precarious kind of existence.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

### HE WAS HER MAN » »

James Cagney, Joan Blondell, Victor Jory.

Direction by Lloyd Bacon. Warner Bros.

An heroic but double crossing gangster has a brief love affair in a California fishing village with a girl with a shady past. He then returns to the gang's vengeance; she to her unsuspecting fiancé, a prosperous and decent fisherman. Picturesque scenery and an excellent cast are merely a new disguise for the same old poison.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### HELL CAT » »

Ann Sothern, Robert Armstrong, Henry Kolker.

Story and screen play by Adele Buffington and Fred Niblo, Jr. Direction by Al Rogell. Columbia.

This is apparently just a "pot boiler" and as such will actually harm the movies. It is the romance of a conceited reporter and a spoiled society girl who needs lessons in deportment. Probably intended as a modern version of "Taming of the Shrew," it lacks originality and depth, is undesirable ethically and bores.

**Adolescents, 12 to 16**

Poor

**Children, 8 to 12**

No

### I GIVE MY LOVE » »

Paul Lukas, Wynne Gibson, Eric Linden, John Darrow. Original screen play by Vicki Baum. Direction by Karl Freund. Universal.

Proving that an overworked theme may still be woven into an absorbingly interesting picture, this film is so well directed and acted that it merits attention. It is the story of a mother who sacrifices herself for the sake of a son who has idealized her thinking her dead when in reality she was in prison. Upon her return she realizes that her presence might shatter his ideal and she vanishes to reappear years later when all is explained and understood. It is heavy drama but satisfying in its sincerity.

**Adolescents, 12 to 16**

No, too mature

**Children, 8 to 12**

No

### KISS AND MAKE UP » »

Cary Grant, Helen Mack, Genevieve Tobin, Edward E. Horton. From a play by Stephen Beckfi. Direction by Harlan Thompson. Paramount.

When a handsome young doctor discovers the dubious value of his work in beauty culture, he turns to scientific research. The picture is a ludicrous, fast moving farce which exposes the absurdity of artificial beauty and extols the sincerity of naturalness. A number of experienced players co-ordinate in the interpretation of witty lines, among them Edward E. Horton, who is at his best. The direction is at once imaginative and ingenious. On the whole it is amusing, sophisticated film fare.

**Adolescents, 12 to 16**

Mature

**Children, 8 to 12**

Unsuitable

### LET'S TRY AGAIN » »

Diana Wynyard, Clive Brook, Arthur Hoyt, Helen Vinson, Theodore Newton. Adapted from the play by Vincent Lawrence. Direction by Worthington Miner. RKO.

"Let's Try Again" is a charming picture enacted by a fine cast and with a worthwhile postulate underlying the theme. It is done with distinction, pleasing restraint and a nicety of taste. It is the story of how two people make up their minds to try to have their marriage from shipwreck, and it is told remarkably well. Direction has made something interesting from material which might not have seemed to possess great dramatic possibilities. Those who enjoy social drama with pleasing dialogue and diction and harmonious surroundings will like it very much, although it will scarcely appeal to youthful audiences who may not appreciate the plausibility of the situation. Acting honors go to Diana Wynyard and



Clive Brook and to Arthur Hoyt, who makes his role of butler outstanding.

**Adolescents, 12 to 16**

**Children, 8 to 12**

No; requires older viewpoint

No; uninteresting

### LITTLE MAN WHAT NOW? » »

Douglass Montgomery, Margaret Sullivan, Alan Hale. Adapted by William Anthony McGuire from novel by Hans Fallada. Direction by Frank Borzage. Universal.

In our opinion this picture is a particularly felicitous adaptation of a depressing novel. It is not a happy story at any time because it deals with the insecurity of modern economic life and, while the setting is Germany, the widespread international interest in the book proves its relevancy to any post-war locale. Critics may cavil at the changed ending, but we believe that it is more fitted to this medium. If we are thoughtful, we may wonder whether permanent security can ever be realized by the little family, but at least the hope is offered here. The philosophy of the picture is that life should not crush the individual. It is beautifully cast and directed. Douglass Montgomery gives an excellent performance as the loving, sensitive and weak husband, and Margaret Sullivan is equally skilful in making his charming girl-wife believable in her influence for developing the best in him. Alan Hale is perfect in the role of the likable rogue *Jackmann*, and the others in the cast are especially well chosen. Spontaneous humor prevents the picture from being sentimental. It is withal well worth seeing and will provoke thought and interest.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Hardly. Very mature

No

### THE LOVE CAPTIVE » »

Nils Asther, Gloria Stuart, Paul Kelly. Written and directed by Max Marcin. Universal.

This rather unconvincing story of hypnosis has a few elements of entertainment because it has the characteristics of a mystery story. A quack doctor is brought before a medical board because of unethical procedures. The dénouement at the trial is dramatic and exciting. However the fact that several of the characters are under the spell of the hypnotist, whose general purposes are never clearly defined, makes the plot ambiguous as well as grim and rather unwholesome.

**Adolescents, 12 to 16**

**Children, 8 to 12**

No

No

### LET'S TALK IT OVER » »

Chester Morris, Mae Clarke. Direction by Kurt Neumann. Universal.

A flippant society girl makes a bet that she can civilize a very rough "gob" and in turn is "tamed" by him. The picture is characterized by the unwholesome atmosphere of a bored younger generation searching for thrills via the alcohol route.

**Adolescents, 12 to 16**

**Children, 8 to 12**

No

No

### MOST PRECIOUS THING IN LIFE » »

Jean Arthur, Richard Cromwell, Donald Cook. Story by Travis Ingham. Direction by Lambert Hillyer. Columbia.

Although probably this story could never really happen in real life, as it unfolds on the screen, its improbabilities are not apparent because it presents familiar situations, family crises, college problems and personal reactions so sincerely and constructively. It is a new slant on romance between a poor girl and a rich boy, and it is appealingly told and well acted. Its setting in a college town makes it especially interesting for the family.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Yes

Harmless

### THE MERRY FRINKS » »

Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert. Direction by Alfred E. Green. Warner Bros.

The "merry" Frinks are anything but merry. They quarrel continuously and are about the most unpleasant family group yet present on the screen. Aline MacMahon plays the part of the patient loyal mother who holds them all together and tries in vain to make something worthwhile of her hopeless family. When escape is finally offered her, her willingness to stay with them seems hard to understand. Except as a character study of types which we should like to believe are exaggerated, the picture offers little entertainment. It is slapstick comedy, but its bitter essence makes it less amusing than it is intended to be.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Not recommended

No

### MURDER IN THE PRIVATE CAR » »

Charlie Ruggles, Una Merkel, Mary Carlisle. Adapted by Harvey Thew from the play "The Rear Car" by Edward E. Rose. Direction by Harry Beaumont. M-G-M.

Strange as it may seem "Murder in the Private Car" is not a gruesome story, but a light and amusing farce with an exceedingly



breath-taking and melodramatic climax. It is a return to the old-fashioned action thriller, but the exceedingly deft comedy of Una Merkel and Charlie Ruggles subordinate the realism to the humor and make it very hilarious entertainment.

**Adolescents, 12 to 16**

Very exciting

**Children, 8 to 12**

Too exciting

### OPERATOR 13

Marion Davies, Gary Cooper, Stuart Erwin, Jean Parker. Direction by Walsh Boleslavsky. Author Robert W. Chambers. M-G-M.

Here is a romantically stirring tale of espionage during the Civil War, with heroine and hero allied with opposite sides. The plot is interesting, and the atmosphere well depicted. The unhappiness of war is stressed in the suffering of the women, and great care is taken to show both sides of the struggle fairly. Costumes, settings and cast add charm, and the whole is an entertaining picture.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Mature

### STRICTLY DYNAMITE

Jimmy Durante, Lupe Velez, Norman Foster. Direction by Elliott Nugent. RKO.

A banal farce of radio entertainers and their ghost writers. It is a vulgar, dull frame for Jimmy Durante and Lupe Velez and is generally lacking in entertainment qualities.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### SHOOT THE WORKS

Jack Oakie, Ben Bernie, Dorothy Dell, Arline Judge, Alison Skipworth, Roscoe Karns. From a play by Ben Hecht and Gene Fowler. Direction by Wesley Ruggles. Paramount.

Good-natured, comical Jack Oakie is the promoter who swaggers constantly and gets nowhere, while the entertainers of his company leave him, work hard and succeed. A number of incidents are grouped about this central idea, giving Roscoe Karns a chance to perform antics, Dorothy Dell to render the theme song, Arline Judge to ogle the antiquated spenders and Ben Bernie to furnish the audience with many lively tunes by his famed orchestra. It is not an unusual picture of its type and has its dull moments, but on the whole offers a fair amount of amusement.

**Adolescents, 12 to 16**

Harmless

**Children, 8 to 12**

Little interest

### SHE LEARNED ABOUT SAILORS

Lew Ayres, Alice Faye, Frank Mitchell. Based on a story by Randall H. Faye. Direction by George Marshall. Fox.

In spite of its title this is an innocuous comedy. A sailor who has resolved to give up his fiancée because he believes that he is not good enough for her, is prevented from carrying out his decision by a series of amusing and rather violent contretemps brought about by the pranks of his two absurd friends.

**Adolescents, 12 to 16**

Harmless slapstick

**Children, 8 to 12**

Yes

### VIRGIE WINTERS

Ann Harding, John Boles. From the story by Lewis Broomfield. Direction Al Santell. RKO.

Not recommended because of unethical and immoral character of the plot. Further comment will appear in the next issue.

**Adolescents, 12 to 16**

Absolutely not

**Children, 8 to 12**

No

### VIRGIE WINTERS

Ann Harding, John Boles, Helen Vinson, Betty Furness. From the novel by Louis Bromfield. Direction by Al Santell. R-K-O.

Fundamentally tragic but superficially sentimental, this is a triangle story in which the mistress is the innocent victim of circumstances, the wife the villainess of the piece. The picture is interesting in its attempt to reproduce authentic backgrounds and dress. It is crowded with incidents characteristic of another day and these help to turn back the clock. The progress of the plot is fairly engrossing though unnecessarily unwholesome and improbable, and the character Miss Harding portrays is so unbelievably "noble" that it loses dramatic force. Conventional morality is offended by the illicit love story, and for discriminating audiences, skilful direction does nothing towards ameliorating this feeling, though it goes gloss the unethical situations for the general public. This is the type of picture that gives the Legion of Decency its brief.

**Adolescents, 12 to 16**

Unsuited

**Children, 8 to 12**

No

### WE'RE RICH AGAIN

Marion Nixon, Edna Mae Oliver, Billie Burke, Reginald Denny, Buster Crabbe. Original story by Alden Nash. Direction by William Seiter. RKO.

A gay nonsensical farce without a serious moment, in which a country cousin, visiting a family hard hit by depression, talks them in

and out of all sorts of dilemmas. The characters are absurdly funny: a giddy mother, nervous father, polo playing grandmother, several ill-assorted young people and "Little

Miss Fixit" whose apparent breezy sophistication is disarming.

Adolescents, 12 to 16

Very amusing

Children, 8 to 12

Accompanied by adults

## SHORT SUBJECTS

### ALLEZ OOP » »

Buster Keaton (two reels). Fox.

A bashful, absent-minded clock repairer has to compete with a trapeze artist to win a girl. Absurd, but clean comedy. Family.

### ANNIE MOVED AWAY » »

Oswald the Rabbit, Cartoon. Universal.

Oswald's Annie is kidnapped on their wedding day and the rescuers include dogs, animated motorcycles, automobiles, etc. Fairly amusing, guileless family entertainment.

### BETTY BOOP'S TRIAL » »

Paramount.

An animated cartoon ridiculing court procedures. Silly, vulgar, noisy and tiresome. Adults only.

### THE BIG IDEA » »

Healy and Stooges. M-G-M.

Ted Healy imitates radio personalities; a matter of taste for family.

### BRAVE TIN SOLDIER » »

Technicolor cartoon. Allied.

Based on the fairy tale, and acceptable but not wholly charming because of added sophistication. Family.

### BROADWAY GOSSIP » »

United News Reel. Independent.

Interviews with various celebrities including prison inmates. Fair for adults. Not suitable for children.

### BROADWAY GOSSIP » »

United News Reel. Independent.

Washington, D.C., shown in pictures; accompanying monologue vulgar and in poor taste. Adults.

### BUDDY OF THE APES » »

Looney Tune. Vitaphone.

Diverting caricature of the Tarzan stories. Family.

### BUSINESS IS A PLEASURE » »

Colored Brevity. Vitaphone.

How "crooning" brings trade to a failing department store. Quite entertaining. Family.

### EGYPT, KINGDOM OF THE NILE » »

Travel Talk Series. M-G-M.

Exceptionally fine travelogue, well chosen subject matter, excellent photography, monologue interesting and to the point. Family—mature for young children's interest.

### GET ALONG LITTLE HUBBY » »

Walter Catlett. Columbia.

Slapstick comedy concerning practical joker; vulgar and inane. Unsuitable for children.

### GOOD SHAPE » »

Grantland Rice Spotlight. Paramount.

Demonstration of how athletic activities keep people in condition. Family and junior matinees.

### HIDDEN EVIDENCE » »

Minute Mystery. Columbia.

Clues to an apparent murder are given the audience—and then the solution given. The film is too hurried to be dramatic and the theme is unpleasant. Not for children.

### HOLLYWOOD ON PARADE » »

Paramount.

Presentation of motion picture celebrities at Producer's conference. Fair. Adults.

### HONKEY-DONKEY » »

Our Gang Comedy. M-G-M.

Our Gang's adventure with a donkey. Very good fun. Family and Junior matinees.

### THE LION'S FRIEND » »

Terry Town Cartoon. Fox.

A fair cartoon based on the old fable. Family.

**MOROCCO NIGHTS** » »

Color Brevity. Vitaphone.

Musical extravaganza set in night club. Noisy and vulgar. Unsuitable for children.

**OLD SHIP** » »

Chic Sale. Pete Smith Series. M-G-M.

Chic Sales presents a moving picture of an old man who contemplates shooting his dog because he is old and rheumatic. As he remembers their twenty years of companionship he realizes that he cannot do it. It is sad but very well done. Family. Emotional for sensitive children in spite of happy ending.

**PANDORA** » »

Terry Town Cartoon. Fox.

A wicked witch gives two happy children a box out of which pops a flock of evil spirits. These create a reign of terror until a good fairy disposes of them. It is rather cleverly done, but it is too much of a nightmare for sensitive children. Not junior matinees.

**PICTORIAL NOVELTY No. 12** » »

Paramount.

Life of humming birds and song makers of the air. Interesting for family.

**RASSLIN' AROUND** » »

Willie Whopper. M-G-M.

A burlesque of wrestling. The action is coarse and tiresome. Very objectionable for children.

**SCREEN SNAPSHOTS** » »

Columbia.

Harriet Parsons pictures screen celebrities in Hollywood and at Agua Caliente in a way which will interest many. Family.

**SERVICE STRIPES** » »

Joe Penner. Vitaphone.

An inane attempt at comedy portraying the A.E.F. in France. It is vulgar and objectionable. Not for children.

**SHOEIN' HORSES** » »

Popeye Cartoon. Paramount.

Harmless farical cartoon which may appeal to children and "Popeye" fans.

**SHORT SHORT STORY** » »

Paramount.

An advertising trailer for the Mae West production, "It Aint No Sin" which, because of its vulgarity and suggestiveness, will complete the uproar over the release.

**UNDERNEATH THE BROADWAY MOON**

Isham Jones and orchestra. Paramount.

A superior musical short of popular songs. Family.

**VINCENT LOPEZ** » »

Music Master. Vitaphone.

The music is engaging but the drinking scenes are in bad taste. Adults.

Recent films selected as suitable family entertainment. Reviewed in June and July bulletins:

**Fox**

"Charlie Chan's Courage"  
"Call It Luck"  
"Change of Heart"  
"Handy Andy"  
"Heart Song"  
"She Learned About Sailors"  
"Baby Take a Bow"

**R-K-O**

"Cockeyed Cavaliers"  
"We're Rich Again"  
"Stingaree"

**Paramount**

"Shoot the Works"  
"Thirty Day Princess"

**M-G-M**

"Murder in the Private Car"  
"Operator 13"

**Columbia**

"Most Precious Thing in Life"  
"The Party's Over"

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# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB**  
**LOS ANGELES, CALIFORNIA**

**AUGUST 1934**

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

## FEATURE PICTURES REVIEWED IN THIS ISSUE

Bachelor Bait  
Born to Be Bad  
British Agent  
The Cross and the Sword  
Elmer and Elsie  
Friday the Thirteenth  
Grand Canary  
Hat, Coat and Glove  
Jane Eyre  
The Key  
Ladies Should Listen  
The Notorious Sophie Lang  
Now and Forever  
Of Human Bondage  
The Old Fashioned Way  
Paris Interlude  
The Personality Kid  
Return of the Terror  
She Loves Me Not  
Stamboul Quest  
Their Big Moment  
Whom the Gods Destroy

## Recent Films Selected as Suitable Family Entertainment; Reviewed in June and July Bulletins

### FOX . . .

Charlie Chan's Courage  
Call It Luck  
Change of Heart  
Handy Andy  
Heart Song  
She Learned About Sailors  
Baby Take a Bow

### R-K-O . . .

Bachelor Bait  
Cockeyed Cavaliers  
We're Rich Again  
Stingaree

### PARAMOUNT . . .

Elmer and Elsie  
Shoot the Works  
Thirty Day Princess

### M-G-M . . .

Murder in the Private Car  
Operator 13

### COLUMBIA . . .

Most Precious Thing in Life

### MONOGRAM . . .

Jane Eyre

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LOS ANGELES BRANCH AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
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It is essential that intelligent public opinion be unified. There is no doubt that the present policy of the Industry to make all pictures appeal to the mass mind is suicidal. The belief that all must appeal to the adult with a child's mind is the cause of the present revolt on the part of the more intelligent public. And it is a revolt which cannot be pacified by a temporary reform. The public cannot be won back to the old attendance in the heyday of silent films. Talking pictures drew attendance for a time by the novelty of their mechanics. It was lost again by the thoughtless belief that the public wanted the type of entertainment prevalent on the New York Stage and released in tabloid newspapers, cheap periodicals and daring novels. The Industry is not generally concerned with the social value of their product but in the ready market. They try to appeal in all films to a national audience of many millions

and to hoped for millions in other countries also. Consequently they have made some few films of rare taste and distinction but many more which have been offensive in portraying the flashy fast side of life, criminal activities and extramarital relationships.

It has taken a generation to awaken the public to the fact that motion pictures are not what they were; that Mary Pickford is no longer making "Pollyannas," that Douglas Fairbanks is not flying through the air on magic carpets, that Harold Lloyd's "Grandma's Boy" is now a museum relic, and that Mae Marsh, and Marguerite Clark and others are retired to domesticity. Some of the men and girls who took their places are already on the retired shelf because their films became too offensive to pass the censor boards, and suddenly the public, long apathetic, has awakened.

We who have been in "Better Films" work for a decade or more have watched this awakening with interest. Ten years ago most of our friends said, "Let's go to the movies," and on Saturday, too, they hunted for dimes for children's matinees without a question. Now those friends search through the notices for special films and stay home with radios or books after an experience at double bill. The published reports of the effect of motion pictures on children issued by the Payne Fund is the answer to that angle, and few parents of any intellectual standing can afford to ignore the new feeling among their social groups on this subject. Children are being kept at home and are forced to lose the very special benefits which could be possible for them in this delightful entertainment medium.

For years we have tried through the exhibitors to reach the producers. We have insisted that variety in programs (of one type for the sophisticated audiences, simple and provincial themes for others, and programs for children) would in great measure settle this question. We have begged for family programs and of later years for single billing. We have not entered into the discussion of "block booking" trusting that that problem could best be handled by the Industry. Now that even exhibitors are objecting to the present means of selling films it will be necessary for women's groups to take some stand. This subject of distribution and selling is so intricate that few lay persons are able to understand it. It will be necessary for some fair minded group to study it and to suggest a fair and reasonable substitution for the practice. Certainly the minds, which have built up so great an industry, one which fills so definitely a need for public entertainment, can themselves evolve some policy which will give different types of audiences the sort of entertainment they desire. When this is done the problem will be solved. Censorship or legislation, which few intelligent people want, will not be necessary, and the mooted question of what is or is not "clean" entertainment will not seem important because each class will be able to make its own selection as they do in reading or at the theatre. When the producers do not insist on every man, woman and child approving every film they release, they may be surprised by a normal return on an investment in taste and intelligence.

Our own bulletin is an attempt to analyze each film and give our readers an impression of its subject matter, interest from our viewpoint and audience suitability. If you as readers are satisfied, will you recommend it to your friends and acquaintances? It is not entirely a matter of subscription to us. We firmly believe in talking through the box office since this is the only available way for us to express public opinion to exhibitors and through them to producers. Every intelligent movie lover should have some source of information for selective attendance, if not this source—then another, in which he can place confidence. And if after a time still no provision is arranged for children's enjoyment of this medium, then communities will have to undertake a program of their own, for no child should be cut off from his right to enjoy the exquisite fantasy and the imaginative beauty which Walt Disney, for one, has shown us is possible in motion pictures.

## FEATURE FILMS

## BRITISH AGENT » »

Leslie Howard, Kay Francis. Adapted by Laird Doyle from the novel "British Agent" by R. H. Bruce Lockhart. Direction by Michael Curtiz. Warner Bros.

When it was announced that Bruce Lockhart's vivid, journalistic and dramatic story was to be made into a motion picture, readers of that masterpiece were naturally curious and somewhat doubtful of the possibility of putting it onto the screen. And readers will be disappointed in the film. Perhaps it would have been impossible to satisfy those who felt the singular charm of the personality or the astonishing reality of the terrific crisis in world's history which he presented in the story of his experiences in Russia. It is necessary then to judge the film as pure fiction, having only the slightest connection with the incidents of the book or the emotional strain through which the man himself lived. Leslie Howard is sympathetic as *Stephen Locke*, the British Agent who is sent unofficially to try to keep Russia in the war during that appalling period of the revolution and who fails when he becomes too involved in foreign politics. Kay Francis is very convincing as the woman whose belief in the revolutionary cause forces her to betray the man she loves. The background of Russia of the period is colorful and the characters introduced, who suggest the men of that hour, are interesting; the action is dramatic and full of suspense, the musical accompaniment impressive, but the production will not be so highly rated among movies as the book is among books.

Adolescents, 12 to 16

Children, 8 to 12

Doubtful;  
sophisticated

Too mature

## BORN TO BE BAD » »

Loretta Young, Cary Grant, Jackie Kelk. Direction by Lowell Sherman. Twentieth Century.

A distressing theme is herein presented. In a well mounted picture featuring Loretta Young beautifully gowned in the manner of a movie demi-mondaine, we are shown a young mother who has become so hardened by her betrayal at the age of fifteen that she is consciously bringing up her child to be a menace to society. Abetted by a shyster lawyer, she compromises her son's court-appointed guardian in order to blackmail him, but gratitude at last enters her almost petrified heart and softens it. She steps out of the picture and is last seen rocking an old cradle. To thoughtful audiences the spectacle of a child being deliberately warped in character by his

mother is sufficiently painful at best, but when it is presented in a sentimental story it is revolting. The boy, exceedingly well acted by Jackie Kelk, is both clever and attractive, a misleading figure to the thousands of under privileged children who will undoubtedly see this picture and conclude that lying and stealing are valuable practices.

Adolescents, 12 to 16

Children, 8 to 12

Certainly not

No

## BACHELOR BAIT » »

Stuart Erwin, Rochell Hudson, Pert Kelton, Skeets Gallagher. Direction by George Stevens. R-K-O.

Stuart Erwin, as the young man with the understanding heart, opens a marriage bureau, not so much for cash as for the joys he hopes to scatter. Eventually even such an honest agency is attacked by a not-so-honest district attorney and troubles ensue, to be circumvented by quick thought and action. It is light, wholesome comedy with a well-chosen cast and very amusing dialogue.

Adolescents, 12 to 16

Children, 8 to 12

Yes

Little interest

## THE CROSS AND THE SWORD » »

Jose Mojica, Juan Trena. Direction by Frank Shayer. Spanish dialogue. Fox.

An ingenuous and naive love story of early California which has charm and beauty particularly because of beautiful singing.

Adolescents, 12 to 16

Children, 8 to 12

Understanding of language increases interest

No interest

## ELMER AND ELSIE » »

George Bancroft, Frances Fuller. Adapted by Humphrey Pearson. From a play by George S. Kaufman and Marc Connelly. Direction by Gilbert Pratt. Paramount.

Here is a pleasing and humorous comedy with a delightful vein of satire running through it. It is well written and well acted and is good fun for the family having enough action to amuse the children although the actual plot has no particular interest for them. It tells the story of two husbands so deftly managed by their wives that they are completely unaware of the fact.

Adolescents, 12 to 16

Children, 8 to 12

Amusing

Harmless



**FRIDAY THE THIRTEENTH** » »

Jessie Matthews, Sonnie Hale, Frank Lawton. Story by Sidney Gillat and G. H. Moresby White. Direction by Victor Saville. Gaumont-British Picture Corp.

This is a beautifully directed, intensely absorbing picture in which narratage is successfully employed to give an intimate view of the lives of a number of persons who happened to be on a bus when it was struck by lightning. In each case the mishap to the bus marks a turning point in the life of one of the characters. All the different threads are so skilfully inter-woven that the continuity is never interrupted and each story is convincing in itself. The production merits the attention of discriminating audiences.

**Adolescents, 12 to 16**

Interesting though  
mature

**Children, 8 to 12**

No interest

**THE GIRL FROM MISSOURI** » »

Jean Harlow, Franchot Tone, Lionel Barrymore, Patsy Kelly. Direction by Jack Conway. M-G-M.

It seems too bad that a talented cast should have to waste their time in such a hopelessly silly, vulgar picture as this one. If you sit through this production you will see how a girl from the worst possible background maintains her ideals in spite of millionaires who have nothing to do but concoct pitfalls for her and her sister chorus girls. Bent on annexing a wedding ring and a rich man simultaneously, this energetic lady not only succeeds in her purpose but finds true love at the same time. It is amusing in spots, the costumes and sets are lavish, but it seems too far fetched to have much appeal for any audience.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**GRAND CANARY** » »

Warner Baxter, Madge Evans, Marjorie Rambeau. Adapted by Ernest Pascal from the novel by A. J. Cronin. Direction by Irving Cummings. Fox.

This is not a happy picture. It is probably intended as a character study of a physician whose career is ruined by a medical mistake (which is not at all impossible) and who is later fortunate enough to be reinstated in public favor by unselfish and successful social service (also possible). Regrettably a love affair with a married woman adds an ugly touch which is not sufficiently motivated to have any significance in character delineation. This may be due to adaptation, making the picture less strong than the novel from which

it was derived. The cast is adequate, the story of fair interest, but the picture is commonplace.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**HAT, COAT AND GLOVE** » »

Ricardo Cortez, Barbara Robbins, John Beal, Dorothy Burgess. From the play by William Speyer. Direction by Worthington Miner. R-K-O.

The three articles mentioned in the title of this picture lead to the acquittal of an innocent man who is suspected of murder. The photoplay is a combination of detective and triangle story in which the handling of circumstantial evidence is of more interest than the marital difficulties of the characters. It is passably entertaining.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**OF HUMAN BONDAGE** » »

Leslie Howard, Bette Davis, Reginald Owen, Francis Dee. From the novel by W. Somerset Maugham; adaptation by Lester Cohen. Direction by John Cromwell. R-K-O.

It is curious that so unpleasant a story can hold the qualities of absorbing interest which this does. But it is no doubt due to the fact that it is a sensitive and restrained study of human weakness, skilfully adapted from the novel, exceptionally well cast, and directed with rare intuition and good taste. Leslie Howard gives a fine interpretation of the young man physically and spiritually handicapped by a deformity; and Bette Davis is superb as the hateful, selfish and brutal woman whose attraction the sensitive man cannot combat until her death releases him.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**JANE EYRE** » »

Virginia Bruce, Colin Clive. Adapted from Charlotte Bronte's novel by Adele Comandini. Direction by Christy Cabanne. Monogram.

To some the adaptation of this famous story of another period of literature will seem stilted and out dated. On the other hand these very characteristics will endear it to others. It certainly suggests the manners and habits, the setting and dress, and even the emotional reactions of the time. The plot is difficult, because it seems unreal and impossible today, and the characters too naive, but the charm of the book is certainly felt



in the picture, and it is an interesting experiment in the use of classics for screen material.

**Adolescents, 12 to 16**

Probably of interest

**Children, 8 to 12**

No interest

### THE KEY » »

William Powell, Colin Clive, Edna Best.

Direction by Michael Curtiz. Warner Bros.

Ireland during the Sinn Feinn uprising is the colorful setting for a triangle romance which is well acted, exciting and novel in atmosphere. *Bill Tennant* (William Powell) is the gay, reckless soldier of fortune who has defied conventional morality throughout his entire career; *Andy Carr* (Colin Clive), the serious, pleasant, likable member of the British secret service whose love for his wife is shadowed by the knowledge that she once loved another man. Edna Best plays the attractive wife who loves her husband but is haunted by the memory of a Devonshire spring some years before. The triangle is complete when we find *Bill Tennant* is the "other man." The ending has the happy originality of an ethical solution, a circumstance rare enough in moves to excite comment.

**Adolescents, 12 to 16**

Yes; entertaining

**Children, 8 to 12**

Mature and exciting

### LADIES SHOULD LISTEN » »

Cary Grant, Frances Drake, Edward E. Horton. From the play by Alfred Savoir and Guy Bolton. Direction by Frank Tuttle. Paramount.

The presence of Edward Everett Horton in the cast of a picture is usually an indication that breezy sophisticated entertainment is in store for the audience. This inconsequential comedy is somewhat less clever and sparkling than one might expect it to be because the story is so thin as to be almost *non est*. The financial and social troubles of two young French bachelors are disentangled by a telephone operator. The players do their utmost with the available material. The result is fairly amusing.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### NOW AND FOREVER » »

Gary Cooper, Carole Lombard, Shirley Temple. Screen story by Vincent Lawrence and Sylvia Thalberg. Direction by Henry Hathaway. Paramount.

Take a few disreputable characters, a stolen necklace, a children's party to display Shirley Temple's ability to dance or sing and

that delightful little person to hold the story together, and we have the ingredients for vehicles for the most exquisite and unspoiled child actress in the world! Soon it will be hard to identify which picture we have seen. And yet, curiously enough, in spite of a maudlin story her rare ability to act, her apparent complete understanding of the role she plays, or the situation she confronts, hold our absorbed attention when she is on the screen. For a time we will accept the rubber stamp formula of the setting and the pathos of the crook's reform.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

Not recommended—too melodramatic and emotional

### THE NOTORIOUS SOPHIE LANG » »

Gertrude Michael, Allison Skipworth, Leon Errol, Paul Cavanaugh. Paramount.

In this picture a gang of jewel thieves headed by a woman perpetrates an audacious robbery and by various wiles, feminine and otherwise, eludes the police force and sails away to England. The fact that Leon Errol is cast as a detective might lead one to expect a comedy, but aside from the exaggerated stupidity of the detectives it is straight drama. As such it is unsatisfactory because it offends one's sense of the fitness of things. The crooks are attractive, their lives glamorous and exciting and they are so far superior to their opponents that they outwit them at every turn. It leaves one ardently desiring to defend the police from such unfavorable publicity.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### THE OLD FASHIONED WAY » »

W. C. Fields, Judith Allen, Joe Morrison, Baby LeRoy. Direction by William Beau-dine. Paramount.

W. C. Fields is the central figure in this slapstick farce depicting the adventures of a troupe of actors who travel about the country in 1900 presenting "The Drunkard." The picture introduces almost the entire cast of the play, and those who enjoyed the revival of this old melodrama on the stage will be entertained by the experts shown on the screen. Possibly only admirers of Mr. Fields will enjoy the character of "The Great McGonigle," a blustering scoundrel and humbug, a theatrical manager who never pays a debt and always relies upon bluff to get him out of difficulties.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

**PARIS INTERLUDE** » »

Madge Evans, Otto Kruger, Robert Young, Una Merkel, Ted Healy. Adapted by Wells Root from a play by S. J. Perelman and Laura Perelman. Direction by Edwin L. Marin. M-G-M.

A confused picture concerning the emotional entanglements of an American girl tourist and three dissipated American men in Paris. The setting for most of the action is the bar where they hold their daily rendezvous. The excessive drinking which is not only implied but shown and the impression given of a futile sort of existence without moral or social obligations, make the picture depressing and discouraging in tone, and the rather melodramatic and sentimental ending does not dispel the gloom.

**Adolescents, 12 to 16**

No; very poor

**Children, 8 to 12**

No

**THE PERSONALITY KID** » »

Pat O'Brien, Glenda Farrell, Claire Dodd. Direction by Alan Crosland. Warner Bros.

A successful young pugilist and his manager-wife are brought to the verge of divorce and professional ruin through the jealous enmity of crooked promoters. The picture is full of action and vivid scenes which make the theme and characters life-like. The hero is honest, though cocky, and the ideals cherished by him and his wife are refreshingly sane. For audiences interested in ring-side atmosphere this picture is good entertainment.

**Adolescents, 12 to 16**

Matter of taste

**Children, 8 to 12**

Too stimulating

**SHE LOVES ME NOT** » »

Bing Crosby, Miriam Hopkins, Kitty Carlisle, Edward Nugent. From the novel by Edward Hope; adapted by Benjamin Glazier. Direction by Elliott Nugent. Paramount.

*Curly Flagg*, a night club singer, sees a murder committed and promptly runs away to escape questioning by the police. Two well meaning Princeton students hide her in their rooms, and the plot thickens with newspaper reporters, gangsters and movie publicity men. Since Bing Crosby, as one of the students, is given an opportunity to croon to the dean's daughter, those who enjoy crooning may consider the picture worth attending. For others, however, it will seem that the songs slow up the action in what should have been a rapid fire farce. Miriam Hopkins as *Curly Flagg* is a misfit among the other members of the

cast who lag behind her tempo and make her part seem overacted. Thus the possibilities of the stage success are lost in a none too intelligent movie adaptation, and we have simply another fairly rowdy campus farce bearing as little relation to college life as the eucalyptus trees in the picture bear to the elms of Princeton.

**Adolescents, 12 to 16**

A matter of taste

**Children, 8 to 12**

No

**RETURN OF THE TERROR** » »

John Halliday, Mary Astor, Lyle Talbot, Frank McHugh. Warner Bros.

Technically good, but almost laughable in its over abundance of hair-raising situations, this is just another murder mystery relying on maniacs, storms and corpses for its emotional atmosphere.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

Certainly not

**STAMBOUL QUEST** » »

Myrna Loy, George Brent, Lionel Atwill. From the original story by Leo Birinski. Direction by Sam Wood. M-G-M.

This is a complicated story of counter-espionage in Germany and Turkey. It contains the usual beautiful woman spy who allows her career to be blasted by love. Striking photography and convincingly real settings lend vitality to the production, but too much stress on the love story detracts from the interest of the plot. It is fairly entertaining.

**Adolescents, 12 to 16**

Unsuitable

**Children, 8 to 12**

No

**THEIR BIG MOMENT** » »

Zasu Pitts, Slim Summerville, Ralph Morgan, Bruce Cabot. Direction by James Cruze. R-K-O.

In order to destroy the faked psychic influence of an unscrupulous doctor over a young widow, the family call upon a troupe of magicians to assist them. The results are unexpected, amusing and dramatic. Although the various elements of comedy, tragedy, humor and pathos seem thrown together rather than blended, the plot is handled in an original manner and the acting is very good.

**Adolescents, 12 to 16**

Questionable

**Children, 8 to 12**

No

**WHOM THE GODS DESTROY** » »

Walter Connolly, Doris Kenyon Robert Young, Henry Kolker. Screen play by Sidney Buchman, adapted from story by Albert Payson Terhune. Direction by Walter Lang. Columbia.

This is a psychological study of the tragedy of a terrific soul struggle which finally brings victory if not happiness. It is of a high ethical standard portraying the immutable laws which one dares not break and be at peace with oneself and man. Walter Connolly makes the production satisfying. It is his picture, and his portrayal of the lead gives the serious story interest for mature audiences.

**Adolescents, 12 to 16**

Very serious

**Children, 8 to 12**

Too mature

**SHORT SUBJECT****LA CUCARACHA** » »

(In Color)

Steffi Duna, Paul Porcasi, Don Alvarado. Direction by Lloyd Corrigan. Produced by Kenneth Macgowan. R-K-O.

An exquisite musical short, with a cleverly fabricated story, to introduce the music and dancing of old Mexico. It is lovely in color and rhythm and interesting in action.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Yes

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# MOTION PICTURE REVIEWS

THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA

SEPTEMBER 1934

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

## FEATURE PICTURES REVIEWED IN THIS ISSUE

Age of Innocence  
The Barretts of Wimpole Street  
Down to Their Last Yacht  
The Cat's Paw  
Circus Clown  
Caravan  
Dames  
Housewife  
Hide-Out  
Judge Priest  
The Lady is Willing  
The Man With Two Faces  
Peck's Bad Boy  
The Richest Girl in the World  
Romance in the Rain  
You Belong to Me

## Recent Films Suitable for Family Entertainment

Barretts of Wimpole Street—Mature.  
The Cat's Paw—Good.  
Circus Clown—Good.  
Dames—Passable  
Here Comes the Navy—Good.  
Hide-Out—Entertaining.  
One Night of Love—Good.  
Judge Priest—Excellent.  
Peck's Bad Boy—Yes.  
Straight is the Way—Fair.  
Treasure Island—Excellent.  
The World Moves On—Good.  
Romance in the Rain—Harmless and probably entertaining.  
You Belong to Me—Passable, but sentimental and tearful.

### Short Subject

Tomorrow's Citizens—Educational.

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MRS. PALMER COOK, *General Co-Chairman*    MRS. JOHN VRUWINK, *General Co-Chairman*

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---

## EDITORS

MRS. PALMER COOK

MRS. J. ALLEN DAVIS

MRS. GEORGE RYALL

MRS. WALTER VAN DYKE

MRS. JOHN VRUWINK

Address all communications to THE WOMEN'S UNIVERSITY CLUB, 943 South Hoover St., Los Angeles, Calif.

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## EDITORIAL

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We are reprinting here, from the Motion Picture Research Council Bulletin (August, 1934), the objectives and policies of the Council. We feel that our readers will be interested and that they should be fully informed in this important project. (Editor.)

### OBJECTIVES, POLICIES AND PROGRAM

#### I. OBJECTIVES

The objectives of the Motion Picture Research Council are to focus public attention on the motion picture as a social influence, and to find and set in motion forces that will progressively improve the quality of entertainment and education it provides.

#### II. POLICIES

In order to carry out its objectives the Motion Picture Research Council recognizes five ways in which it can function most effectively:

##### 1. Education

The Motion Picture Research Council has consistently taken the position that a full understanding on the part of the public of the educational and cultural possibilities of the screen was an essential step in improving the character of motion pictures. To this end the Council will consistently engage in programs of education.

##### 2. Cooperation and Coordination

It is the policy of the Council to cooperate with all agencies that seek to increase the social values and decrease the harmful in-

fluences of the motion picture, and to aid in coordinating the efforts of such agencies.

##### 3. Organization

In the interest of cooperation and coordination of effort the Council will seek to develop and maintain organic connection with national, state, and local groups. It will also enroll individuals who wish to help it attain its objectives.

##### 4. Action

The Council includes as one of its most important policies the formulation and promotion of programs of action for the attainment of its objectives.

##### 5. Research

The Council will continue to promote studies on the content and influence of motion pictures.

### III. NATIONAL PROGRAM OF ACTION

1. Call a Conference for the early Fall of 1934, for the purpose of securing a co-ordination and cooperation of national agencies interested in improvement of motion pictures.
2. Work for the freedom of the community to select its own films by
  - (a) abolishing compulsory block booking, and
  - (b) abolishing blind selling.

3. Encourage study and action looking towards local control of exhibition, after block booking has been abolished.
4. Encourage production of films to meet community needs.
5. Bring about the creation of a joint descriptive service of current films. The Council will seek the cooperation of educational, social and religious agencies in establishing and maintaining such a service.
6. Encourage the teaching of film appreciation, by its introduction into high schools and voluntary groups.
7. Secure organic affiliation with local groups and regional associations interested in the improvement of films, and build up membership in the Council in all ways not inimical to the interests of cooperating groups.
8. Act as a central bureau of information.
9. Make necessary research studies. The following studies have been given specific approval:
  - (a) Trade practices (immediately)
  - (b) Film content and influence (continuous)
  - (c) Alleged violation of Part 1, Article 7, of the NRA Code (continuous)
  - (d) Film library problems
  - (e) Foreign influence of American films in cooperation with State Department.
  - (f) The effectiveness of programs directed towards better film conditions
10. Cooperate with other agencies to establish a *National Film Institute* for such

purposes as the following: to serve as a clearing-house for information concerning educational and cultural films; to stimulate the production of educational and historical films; to promote the appreciative and critical study of motion pictures as a form of art; and to perform other appropriate activities of a national character.

#### IV. PROGRAM FOR LOCAL CHAPTERS

1. Organize an immediate campaign of information directed toward the complete elimination of compulsory block booking and blind selling.
2. Promote such other legislative projects as may be recommended by the Motion Picture Research Council.
3. Study the problems of social control of the motion picture industry; laws and ordinances, methods of booking, and so forth.
4. Study the content of the offerings currently appearing in the local theatres with a view to formulating policies for the improvement of motion pictures.
5. Inform the community of results of research by the Motion Picture Research Council and other agencies.
6. Promote the teaching of motion picture appreciation in high schools, clubs and other adult groups.
7. Promote the use of educational films in schools and churches.
8. Study the motion picture as an art of expression.

## FEATURE FILMS

### AGE OF INNOCENCE » »

John Boles, Irene Dunne, Lionel Atwill.  
From the novel by Edith Wharton. Adapted by Sarah Mason and Victor Heerman. Direction by Philip Moeller. R-K-O.

This is an interesting, delicately handled adaptation of the novel. While one may neither condone nor sympathize with the behavior of the characters, the situation seems true to life and the solution logical. The problem presented is that of a man who loves a married woman yet marries another, and remains true to her because circumstances defeat his inclinations. The picture shows both the weaknesses and the strength of the characters.

**Adolescents, 12 to 16**  
Too mature

**Children, 8 to 12**  
No

### THE BARRETTS OF WIMPOLE STREET » »

Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan. From the play by Rudolph Besier. Direction by Sidney Franklin. M-G-M.

The love story of Elizabeth Barrett and Robert Browning has the double fascination of dealing with real people and of being in itself a charming romance. No one could fail to follow with absorbed interest the story of how Elizabeth, the frail invalid poetess, is brought back to health by the radiant personality and spiritual vitality of her poet lover, and of how she is at last able to escape the domination of her unnaturally stern and jealous father. It is presented on the screen with exquisite finesse, and though the play necessarily has been elaborated upon,

the changes made possible by the new medium are intelligently purposeful and contribute contrasts of mood and scene without which the picture might have been monotonous. The members of the cast are fittingly chosen, and if their performances are judged on their own merits without insistence upon their adherence to the interpretations of the original cast of legitimate actors, they will be found both artistic and satisfying. The picture is an achievement in every phase of motion picture production, and the one scene which might have been questioned is handled with the greatest subtlety and restraint.

Adolescents, 12 to 16

Mature

Children, 8 to 12

No interest

## BEYOND THE LAW » »

Tim McCoy, Shirley Grey. Direction by D. Ross Lederman. Columbia.

A modernized Western, stereotyped in plot and treatment. Tim McCoy as special investigator for a railroad, with the help of a girl, unearths evidence which frees a convicted man and indicts another. The usual wild ride climaxes the action.

Adolescents, 12 to 16

No interest

Children, 8 to 12

Poor

## BLIND DATE » »

Ann Sothern, Neil Hamilton, Paul Kelly, Mickey Rooney. Story by Ethel Hill. Direction by Roy William Neill. Columbia.

Though not quite vicious in its delineation of family life, this picture accents the wrong values since it glorifies an idle existence with extravagant material accessories far above a useful and industrious scheme of living. The story revolves about the choice a girl makes between two men, one of whom is poor but honest, the other, rich but questionable. It is sufficiently romantic to be of interest to the less discriminating and is thus an insidious influence. Some sequences create high emotional tensions, others are conspicuously objectionable and sordid. All of these might have been moderated by more skilful direction.

Adolescents, 12 to 16

Unsuited

Children, 8 to 12

No

## DOWN TO THEIR LAST YACHT » »

Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer. Story by Herbert Fields and Lou Brock. Direction by Paul Sloane. R-K-O.

A fairly entertaining idea is developed to hyperbole in this absurd musical farce. A family of financially depleted Social Registerites are persuaded to use their yacht, their

last and only possession, to recoup their fortunes. The plan is to rent the yacht to the new rich and conduct a cruise to the South Seas. With a passenger list of gangsters and riff raff of various kinds and with the owners in the capacity of servants, the yacht sets sail. From this point the picture becomes more and more extravagantly ridiculous. Since there is not enough humorous material to last throughout the picture, it becomes very tedious.

Adolescents, 12 to 16

Undesirable

Children, 8 to 12

No

## THE CAT'S PAW » »

Harold Lloyd, Una Merkel, Nat Pendleton, Grant Mitchell. Adapted from the story by Clarence Budington Kelland. Direction by Sam Taylor. Fox.

Harold Lloyd deserves a medal for his successful venture in adapting his technique to meet the requirements of a changed medium and proving his ability to act without the help of gags and camera tricks. Perhaps the children will be disappointed but no one else should be. "The Cat's Paw" is "great" entertainment. It is straight comedy about the son of a Chinese missionary who comes to America to find a wife. He unwittingly becomes the tool of crooked politicians, but recognizing the fact at last, cleans up in an hilarious fashion. The story, which ran in the *Saturday Evening Post* in serial form, was great fun. The screen adaptation is excellent. Mr. Lloyd seems perfect as the naive, unsuspecting *Ezekiel Cobb* whose life has been patterned by Chinese philosophy, and Una Merkel is equally well cast in the role of the sophisticated, attractive girl at the cigarette counter. It's an hour and a half of splendid entertainment.

Adolescents, 12 to 16

Good

Children, 8 to 12

Mature

## CIRCUS CLOWN » »

Joe E. Brown, Patricia Ellis, Donald Dillaway, Dorothy Burgess. Direction by Ray Enright. Warner-First National.

Joe E. Brown goes through his struggle to be a circus clown with a fascination for his work that gives utmost fascination to the audience also. The life behind the scenes give an intimacy that all ages love, and the story which the movie unfolds is excellent. It concerns a father who, having been long associated with the circus, had the idea that he would keep his son away. But "Joe E." moves on with the big tent which had come to town and from then on his struggle to express himself makes the story. His one good



friend is a little boy, child of one of the acrobats. This child-and-man friendship is delightful. His final triumph as an acrobat, with the winning of his love, is done with unusual zest, and rounds out a picture which has special appeal for family audiences or children's matinees.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Good

## CARAVAN » »

Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes, Louise Fazenda, Eugene Pallette, C. Aubrey Smith, Charles Grapevin, etc. Adapted by Samson Raphaelson from "Gypsy Melody," by Melchior Lengyel. Music, Werner Richard Hermann; lyrics, Gus Kahn. Eric Charell, director. Fox.

"Caravan," in the light opera manner, is sketched on the background of the grape harvest of an Hungarian village in the wine region. A young countess, finding she must marry to acquire her father's estate, marries the leader of a Gypsy band, contracted to play for the festival, instead of abiding by her uncle's arrangements for a wedding with his son. Thereupon her cousin arrives and she falls in love with him. The story is neatly arranged by an unconsummated marriage and the Gypsy's return to his former sweetheart. Good music and good acting, but the story drags with the weight of too much repetition, and is guilty of bad taste in overstressed drinking scenes.

**Adolescents, 12 to 16**  
Sophisticated;  
unsuited

**Children, 8 to 12**  
No

## DAMES » »

Hugh Herbert, Guy Kibbee, Dick Powell, Joan Blondell, Ruby Keeler. Robert Lord, author. Direction by Ray Enright and Busby Berkeley. First National-Warner Brothers.

Hugh Herbert, helpless in the throes of hiccups, and Zasu Pitts waving her expressive hands in futile despair, are the highlights which will be remembered after the whirling dances, the sentimental songs and the simple story are forgotten. It is another musical comedy extravaganza written around the production of an elaborate revue. The many pretty girls give it its title, and if one does not compare it with others of its type, it will seem amusing enough, gay, and refreshing. The dances are spectacular, relying for effect on camera tricks rather than on terpsichorean skill; the plot is a little vulgar

but so absurd as not to seem objectionable; but even Dick Powell can not make it very romantic and Ruby Keeler struggles with a colorless role.

**Adolescents, 12 to 16**  
Passable

**Children, 8 to 12**  
Not  
recommended

## HIDE-OUT » »

Robert Montgomery, Maureen O'Sullivan, Edward Arnold, Elizabeth Patterson. Directed by W. S. Van Dyke; adapted by Frances Goodrich and Albert Hackett from a story by Mauri. M-G-M.

Robert Montgomery plays the part of a young gangster, wounded in flight from the police and harbored by an unsuspecting and kindly farm family. Here he finds regeneration and love. Charming told, charmingly played, with much good comedy. Good entertainment value for the family.

**Adolescents, 12 to 16**  
Entertaining

**Children, 8 to 12**  
Yes, if with adults

## HERE COMES THE NAVY » »

James Cagney, Pat O'Brien, Gloria Stuart, Frank McHugh, Dorothy Tree. Ben Markson, author. Direction by Lloyd Bacon. Warner Bros.

Here we have two fighting sailors whose bickering and quarrels provide humor, suspense, romance and drama, with the thrilling background of the American Navy as *raison d'être*. Life in the navy is pictured from training station to air service, and it all stirs a healthy patriotic thrill to see it, for it rings true. The shots of the fleet, mechanism, guns, aircraft are well worth seeing.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Good

## HOUSEWIFE » »

Ann Dvorak, George Brent, Bette Davis. Warner Bros.

When, in a movie, an easily discouraged young advertising man is inspired by the zeal of his intelligent wife to become a financial success, it is not hard for seasoned movie fans to guess that he will fall a prey to his own conceit and the wiles of a siren. The only surprise in this picture is the extent to which caddishness can be carried and yet be forgiven in the last reel. The picture is fashionably costumed and expensive looking but it has no distinction.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

**JUDGE PRIEST** » »

Will Rogers, Tom Brown, Anita Louise, Berton Churchill, Stepin Fetchit. Screen play by Dudley Nichols and Lamar Trotti. Direction by John Ford. Fox.

Writing, direction, and acting unite to make a perfect screen play. The scene is laid in Kentucky about twenty years after the Civil War and the story is based on Irvin S. Cobb's Judge Priest stories. The climactic incident is furnished by the short story, "Words and Music." The screen play not only relates the incidents but captures the spirit of the stories of Cobb's *Judge Priest*, a lovable old character with a dislike for form but a real love for people and justice. Notable characterizations, besides Will Rogers' *Judge Priest*, were Berton Churchill's *Senator Maydew*, Henry Walthall's *cleric*, and Stepin Fetchit's *Jeff*.

The story is a simple one of the young girl whose father is not known, and whose lover is the son of one of the old village families. A jest about the charming young girl brings about a barber shop fight and finally a trial. To save the man on trial the minister breaks a confidence and tells the story of the man who has defended the name of his own child. There are accompanying developments, which reinstate the father, the lovely girl, and *Judge Priest*. A very beautiful story, never to be forgotten.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Yes, but perhaps beyond their comprehension

**THE LADY IS WILLING** » »

Leslie Howard, Cedric Hardwick, Binnie Barnes, Nigel Bruce, Claude Allister. From story by Louis Vernell; adapted by Guy Bolton; direction by Gilbert Miller. R-K-O.

This picture falls far below the standard of entertainment set by other English films shown recently in this country. The plot hinges upon unpleasant situations—crooked business dealings, lost fortunes, a parsimonious and unfaithful husband, an unhappy wife who falls in love with her kidnapper, and an amateur detective who carries off successfully a series of impossible situations in various ingenious disguises. It is a comedy melodrama, light, original in plot, and having an excellent cast from the English stage. It does not, however, hold interest because the plot becomes too involved to be as amusingly farcical as intended.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**MILLION DOLLAR RANSOM** » »

Edward Arnold, Phillips Holmes, Marjorie Gateson. From a story by Damon Runyon. Direction by Murry Roth. Universal.

This is an unimportant program feature but it shows how kidnapping may be used as the theme and yet be censor proof as well as fairly entertaining. Edward Arnold gives a "swell" performance as a former rum runner released from a Federal prison after serving for evading the income tax. He is induced to cooperate in a reasonable hoax, and the thrills are provided when the old gang will not leave their former associate alone.

**Adolescents, 12 to 16**

Not particularly recommended

**Children, 8 to 12**

Unsuitable

**THE MAN WITH TWO FACES** » »

Edward G. Robinson, Mary Astor, Mae Clarke, Arthur Byron, Louis Calhern, Ricardo Cortez. Director, Archie Mayo. Warner Bros.

A thrilling mystery drama revolving round a successful actress and her husband whom she supposes to be dead but who returns after years of absence to exert a diabolical hypnotic influence over her and the whole family. Edward Robinson as "The Man with Two Faces" plays a dual role, the brother of the actress and a French doctor. In the latter capacity, he solves the family troubles by poisoning the husband but is himself arrested for the crime. It is well acted and realistic—a good picture of its type.

**Adolescents, 12 to 16**

Doubtful

**Children, 8 to 12**

No

**NAME THE WOMAN** » »

Richard Cromwell, Arline Judge, Rita LaRoy. Direction by Al Rogell. Columbia.

An old fashioned melodrama in which a cub reporter solves a murder mystery. The lack of discernment in direction and the lack of finesse in acting definitely classify the film as poor in artistry, while the story, which culminates in a mad drive over hillside highways, leaves much to be desired in interest, coherence and plausibility.

**Adolescents, 12 to 16**

Would lower standard of appreciation

**Children, 8 to 12**

No

**ONE NIGHT OF LOVE** » »

Grace Moore, Tullio Carminati, Lyle Talbot, Mona Barrie. Direction by Victor Schertzinger. Columbia.

Columbia is offering a lovely combination of semi-popular and operatic music, with

Grace Moore's charming personality and beautiful voice to delight us. The story is slight, simply a delineation of the rigid discipline and personal sacrifice necessary in the routine of training an operatic star, and the simplicity of the story is a real attribute for, without undue suspense, the audience relaxes to enjoy to the full the exquisite music which is so integrated that there is no feeling of interruption or broken continuity. The illusion of being an actual spectator at the opera is very real. Spontaneous applause is the natural reaction and the timing is so accurate that there is no feeling of loss. The settings are lovely, a satisfying suggestion of Old World beauty. The cast is excellent, and the amusing types add immeasurably to the quiet humor and pleasing atmosphere without detracting from Miss Moore, around whom the entire action centers. It is an exquisite production, a musical experiment of real worth.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Good

### ONE MORE RIVER » »

Diana Wynyard, Frank Lawton, Colin Clive, Jane Wyatt, Reginald Denny, Mrs. Patrick Campbell. Adapted by R. C. Sheriff, from the novel by John Galsworthy. Direction by James Whale. Universal.

Here is an example of an English novel brought to the screen without losing its atmosphere or its verity. Lovers of Mr. Galsworthy will be delighted by the adaptation and by the entire spirit of the production. It is a serious study of a problem in marital unhappiness and divorce, presented without sensationalism or cheapness. It portrays the English dignity, their adherence to tradition, their reserve, and their standards perfectly, and the picture is one of the most intelligently interesting productions we have seen. The cast is, with one exception, English, and the atmosphere is entirely authentic. Miss Wynyard gives a beautiful interpretation in her role of wife of a bestial nobleman; Colin Clive is the menacing husband; Frank Lawton the young man who is the luckless instrument of torture. It is a picture which discriminating audiences will not wish to miss.

**Adolescents, 12 to 16**  
Too mature in theme

**Children, 8 to 12**  
Far too mature

### PECK'S BAD BOY » »

Thomas Meighan, Jackie Cooper, Jackie Searl, Dorothy Peterson. Screen play by Bernard Schubert and Marguerite Roberts, from the book by George W. Peck. Direction by Edward Clive. Sol Lesser, producer.

Very little more than the title remains of

the original story and this is probably good. Libraries do not keep "Peck's Bad Boy" on their shelves because of small boy behavior patterns suggested in its pages. But parents who know the book need have little fear of the picture. It is a simple story of the fine understanding between a father and his adopted son, disrupted by outside influences. The relationship is resumed when the father appreciates the situation. It is a study in child psychology, very simple in execution but deep in social significance. It might have been developed more successfully to appeal to discriminating adults but on the whole it is an interesting picture.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

Sad but probably very appealing

### THE RICHEST GIRL IN THE WORLD » »

Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Denny. Story and screen play by Norman Krasna. R-K-O.

When the richest girl in the world, hoping to be loved for herself alone, exchanges identities with her secretary, the resulting complications provide material for a superficial but amusing comedy. Its lavishly gowned women, handsome interiors and expensive bars will appeal to audiences who like the movie version of how the idle rich spend their time. Unconventional situations and excessive drinking unfit the picture for family entertainment.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

### ROMANCE IN THE RAIN » »

Roger Pryor, Heather Angel, Esther Rals-ton, Victor Moore. Direction by Stuart Walker. Universal.

A trivial though pleasant little comedy having for its hero and heroine a high pressure publicity man and the winner of a Cinderella contest. It contains one attractive musical sequence, a catchy theme song and some amusing situations.

**Adolescents, 12 to 16**  
Harmless and probably entertaining

**Children, 8 to 12**  
No interest

### SHE WAS A LADY » »

Helen Twelvetrees, Donald Woods, Ralph Morgan. Adapted by Gertrude Purcell from a novel by Elizabeth Cobb. Direction by Hamilton McFadden. Fox.

This title reminds us of a somewhat tawdry song in which, through many verses descriptive of unconventional behavior, the chorus insists that "Eadie Was a Lady." *Sheila* is



not an "Eadie" but our western American girl is able to emerge triumphant from very shabby surroundings and the English tradition of good breeding gets some pretty hard knocks. On the whole, in spite of some interest, it is an artificial and stereotyped story in which family, money and social position are the criteria held up as exemplary standards.

**Adolescents, 12 to 16**

No value

**Children, 8 to 12**

No

## STRAIGHT IS THE WAY » »

Franchot Tone, May Robson, Karen Morley.

From the play by Dana Burnett and George

Abbott. Adapted by Bernard Schubert.

Direction by Paul Sloan. M-G-M.

This picture concerns the struggles of a young ex-convict in his efforts at rehabilitation immediately after his return to society. Dramatic values are heightened by a contrast of home and gangster life. May Robson provides a very human and sympathetic appeal as the mother and does much toward making the action vivid though the tempo is often slow. The value of the picture as entertainment depends on taste.

**Adolescents, 12 to 16**

Fair

**Children, 8 to 12**

Too mature

## TREASURE ISLAND » »

Wallace Beery, Jackie Cooper, Lionel Barry-

more, Otto Kruger, Lewis Stone. From the

classic by Robert Louis Stevenson, adapted

by John Lee Mahin. Directed by Victor

Fleming; art direction by Cedric Gibbons.

M-G-M.

"Treasure Island" has thrilled readers since the book was written and the general outline of the story, the young lad finding the secret map to hidden treasure, interesting the Squire and Dr. Liversey and making the journey to the island with a boat load of mutinous pirates, makes genuinely romantic adventure. It is absorbing and thrilling, well done in every detail. Victor Fleming has done an excellent piece of work in allowing the story to work up consistently to a terrific climax. It could easily have seemed unreal and stagey but in his hands it has achieved a sense of theatre that is tremendous. The cast is splendid in giving a feeling of reality and conviction. The moral lesson is vivid and obvious and makes excellent entertainment for all but the most emotional youngsters while the settings and photographic beauty leave pictures to carry long in one's memory.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Excellent but  
exciting

## THE WORLD MOVES ON » »

Madeline Carroll, Franchot Tone, Reginald

Denny, Barry Norton. Story and screen play

by Reginald Berkeley. Direction by John

Ford. Fox.

The story carries a family of industrialists, through one hundred years of struggle to accumulate power and wealth. The French, German, English and American branches, bound by a pledge of loyalty, meet the crises induced by war and economic stress until at last they are brought to a realization of the unimportance of their material aims. The picture opens with an epic sweep which holds a promise which is not fulfilled. The purpose is lost somehow in the episodic treatment and the ending is an anti-climax. The real triumph of this ambitious production lies in the settings and backgrounds which are truly magnificent, and to those who are interested in cinematography the picture offers examples of successful adventuring in both science and art. The integration of official French War pictures makes the cinematic record an outstanding one. But as an artistic whole the war has been over-emphasized and many of the scenes do not contribute to the development of the theme and are sometimes confusing and certainly over-long. An element of mysticism made essentially a part of the story, is reminiscent of "Berkeley Square" but is more plausible because more general in experience. Franchot Tone is not cast to advantage. Possibly he is not allowed opportunity to show the character's regeneration but whatever the reason, he seems uninspired. Madeline Carroll is successful in making one feel the dignity of the theme. The others in the cast are especially well chosen and their nationalistic differences are very well portrayed. It is an unusual picture and an interesting one. Its weaknesses are the more disappointing because so much was anticipated.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Mature

## YOU BELONG TO ME » »

Lee Tracy, Helen Mack, Helen Morgan,

David Jack Holt. Story by Elizabeth Alex-

ander. Direction by Alfred Werker. Para-

mount.

This little story of back stage life is not original or dramatic but it has a certain sentimental appeal. The little seven-year-old son of an unfortunate vaudeville team has many vicissitudes but finally finds security and happiness with his friends. A note of sadness runs through the story but David

Jack Holt is rather appealing as *Jimmy* and on the whole it may be classed as family entertainment.

**Adolescents, 12 to 16**

Morally harmless but  
sentimental and  
tearful

**Children, 8 to 12**

Same

## SHORT SUBJECT

### TOMORROW'S CITIZENS » »

Produced by Donald Stuart for the Loyal  
Order of Moose.

A complete, pleasing presentation of the educational venture at Mooseheart, Illinois, where orphans of the Order are educated with opportunities for normal, wholesome development and expert guidance as to choice of profession. It is enlightening and entertaining. Family.

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# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB**

**LOS ANGELES, CALIFORNIA**

**OCTOBER 1934**

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

## PICTURES REVIEWED THIS MONTH

Belle of the Nineties  
Bulldog Drummond Strikes Back  
Chained  
Death on the Diamond  
Dangerous Corners  
The Girl of the Limberlost  
Gift of Gab  
Have a Heart  
The Human Side  
Love Time  
Lady by Choice  
Midnight Alibi  
Outcast Lady  
Servants' Entrance  
That's Gratitude  
There's Always Tomorrow  
Two Heads on a Pillow  
Wake Up and Dream

## FILMS SUITABLE FOR FAMILY ENTERTAINMENT

Bulldog Drummond Strikes Back—Entertaining, but not advised for young children.  
Death on the Diamond—Passable.  
Have a Heart—Excellent.  
Love Time—Excellent.  
Servants' Entrance—Probably entertaining.  
There's Always Tomorrow—Passable.  
Wake Up and Dream—Harmless.

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---

**EDITORS**

MRS. PALMER COOK

MRS. J. ALLEN DAVIS

MRS. GEORGE RYALL

MRS. WALTER VAN DYKE

MRS. JOHN VRUWINK

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## Leisure Time Activities for Children

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The nine published volumes of the result of the Payne Fund investigation have been accepted quite generally as proof that the output of motion picture studios is unsuitable entertainment for children; that films present an unbalanced picture of American life; that they condition children in an unwholesome way, create suspicions and fear, and at best take from them the justifiable belief that society is on the whole cooperative, and "fundamentally happy and wholesome." The findings of the Motion Picture Research Council have undoubtedly stimulated the activity of the Legion of Decency and the recently announced three years' program of the National Congress of Parents and Teachers, in which among other policies, they wish to extend the authority of school boards over leisure time opportunities of children. We are in sympathy with the Catholic move so long as it presents lists of suggested films for its supporters—particularly in the interests of children. Also it is undoubtedly true that the public school has ignored the leisure hours of the child and has been unwilling to appreciate their important influence in behavior patterns. It is only comparatively recently that home and school have realized that outside influences of tremendous power have been undoing much of the good of each environment, and it is now an accepted fact that the motion picture is one of these forces. Analysis of children's attendance, and the biased, inaccurate subject matter of the films they have been seeing, have so aroused public opinion that one appreciates the feeling which actuates any group attempting to legislate the problems, even if one does not agree with the method.

I have always believed that the approach to the problem is through smaller children. It is unthinkable to subject children to conditions and environments which they are not oriented to meet. I lived in a mining camp once among thousands of Mexicans among whom my husband practiced as a physician. We learned then that no race is more fondly devoted to its children. During a strike when food was limited to bare essentials the babies thrived; when the strike was over and pay checks were available there was a veritable epidemic of upset infant stomachs from an overindulgence in watermelons and the other forbidden luxuries with which the parents ignorantly surfeited their children. It is much the same with our generation with the movies. We have liked movies and have wanted our children

to have the same opportunity to get away from reality, not realizing that the handicap with which they contended was making pictures a dangerous pastime and conditioning them for life. We have erred ignorantly and now must suffer the consequences.

The newer trends in education give us confidence that if our children have the best start in life physically, mentally and morally they can be trusted to meet life fearlessly and rationally even when they are very young men and women. And in this regard it was especially gratifying to read the expressed opinion of Dr. Edgar Dale, of Ohio State University. He has made an exhaustive study of motion picture content and is Field Director of the work of teaching motion picture appreciation in high schools under the chairmanship of Dr. Zook of the U. S. Office of Education. Dr. Dale says:

"When we come to the motion picture problem of the adolescent, we face a more difficult problem. Here I think that we must be much less inclined to restrict and safeguard the films to which these high school students go. Their job is that of growing up. They need guidance, but they also need to have an opportunity to make mistakes. If properly brought up, they have learned a great deal about what constitutes good taste in a variety of fields. High school youth who really have ideals we desire, are the ones whose parents have been continuously educating for responsibility and initiative. I haven't any great faith in any restrictionist program which aims to prevent young people and adults from seeing the kind of pictures which they like. I do believe, however, that, with an adequate training in appreciation, using the best pictures, we can guide their tastes into socially valuable channels. This will be much easier if their *movie tastes have not been perverted as children*.\* We must remember that we develop tastes only by tasting and that we develop good taste by using good things. Every community has the responsibility of putting the best before its children."

\*Italics my own.

It then becomes the problem of the community to accept the responsibility of putting the best before its children.

I have been interested in this problem of children and the movies for over ten years, and I know that the move for children's matinees in Southern California follows more or less the same pattern as that in other communities. In the days of silent films we gradually won over thirty-five theatre managers to a plan of supervised weekly junior matinees at which no films were shown which had not been approved as suitable and of special interest to children between the ages of six and fourteen years. It was not *then* impossible to find material for these performances, but when sound entered the field the entire picture changed. Not only is the subject matter different, with greater realism increasing the sophistication and emotional strain, but the lack of action in many films also detracts from the interest for children, while increased noise and mature dialogue exhaust the younger audiences. In Southern California one by one the matinees failed to hold their audiences or their supporters. Children are still flocking to the movies, but they are not from the class of homes from which they used to come, and in most communities the pictures they see are generally without supervision. The women who have been interested in this problem for so many years are now limited to doing all they can to educate the public to selective attendance and are frankly admitting defeat in persuading exhibitors to give family programs or to make any regular provision for approved children's matinees.

I now believe that each community should arrange balanced programs for younger children which would bring together all groups interested in child recreation; that the plan should include drama on the stage, music by the best available orchestras, story hours through public library groups, selected motion picture programs, and outdoor activities planned by playground associations, or the different girl and boy groups available in any community. It is a stimulating idea which is certainly not impossible of accomplishment and which ought to invite enthusiastic support from those interested in the broader outlook which it offers children.



In the field of drama, Children's Theatres of the Junior Leagues of America are already functioning in about 125 centers. Their ideal is to "counteract the shoddiness of the commercialized entertainment supplied to numberless children," and to develop artistic appreciation and discrimination. Their plays, and puppet and marionette shows are exquisite in imagination and fantasy, and no other group has ever expended such continuous effort to present children's plays with greater care or expertness. In detail, costumes, setting, acting, they meet the demand for beauty and good taste. Their plays are now available only to privileged children. The expense connected with the productions is very great, and while the advertising in their programs covers the greatest part, their performances must have a large enough admittance price to raise money for their selected child charity. This is right and just. But my suggestion is that after these first performances, they carry their plays (settings and all) to neighborhood halls and nearby towns with small charges to cover the expenses of moving about. Then these lovely productions can be offered to other children who never otherwise would have the opportunity to see them. The commercial theatre long ago abandoned efforts to present plays for children alone. But here are groups—the only centrally organized ones we know—who have the ideals, the experience, and the ability to carry on. There are other local groups such as the "Nine o'Clock Players" of the Assistance League of Los Angeles and some schools, settlement houses and branches of the Girl Scouts and the Y.W.C.A. who can be called in too, and no community should be at a loss to provide stage drama of this imaginative type.

Some of the best symphony orchestras in larger cities offer concerts to children which are crowded to the last available seat through the cooperation of public and private schools and music teachers. Some of them are remarkably successful in reaching the taste of children but all should be, and good music should be available to all children. Today the music lover is not necessarily a performer. Too much good music is to be had by simply turning a radio button or putting a record on a phonograph, for us to have the same interest which our parents had in an indifferent performance. Schools are now offering courses in musical appreciation in order that listeners may get more out of what they may so easily hear. There was never so much need for the individual to add musical appreciation to his equipment to enjoy all that life offers him. Children are now taught music from a new angle. Their creative ability is utilized to make instruments to simulate the sounds of fine instruments. This activity creates in them the desire to hear real instruments and to appreciate the harmony of the combined sound. Their interest in symphony concerts is to identify the instruments and a wise director stimulates this curiosity in any illustrated talks he may give before each selection is played. The modern music pupil does not struggle agonizingly for months or years over scales or difficult classical selections before he has a tuneful "piece." He learns to read music and to use his hands on simple folk songs and lovely melodies and can play something almost at once. The rich musical treasures of many lands are given him and he easily appreciates the rhythms, movements, humor and color of the folk dances and the songs of other peoples. All children will not want to learn to play but all should be given an opportunity to learn to enjoy music with real discrimination, and most communities have some musical group which could be utilized in such a program.

As long as the motion picture producers feel that there is no money in children's pictures, we shall probably not have them. But I believe it possible to offer an occasional program from the material at hand. In Los Angeles last winter, a group sponsored the "Children's Cinema." The programs were planned for children of six to ten years; were one hour in length, and were made up of the Walt Disney Silly Symphonies, Mickey Mouse films, selected comedies, microscopic films, Ditmar animal films, travelogues, etc. For older children Douglas Fairbanks' silent film of "Robinhood" was revived.

We learned a lot in selecting our programs. The Disney products were "sure fire," but we did not want the entire program of this type—however suitable. And we found a dearth

of material or reliable information on other short subjects. We had to hold the attention of children—the most critical audience in the world. We could not use the didactic film. The pictures had to be dramatic first, interesting always, full of action and fun. We went through files reporting hundreds of subjects to select a varied assortment of animal films, sports, adventure, travel, comedy and fantasy which met the high standards we had set. There is not enough material available for anyone to select weekly programs of the highest type for children under ten. Such frequency is not necessary or wise, but we know from actual experience that the pictures are not to be found at theatrical distributing centers in sufficient quantity to make it possible, even if desirable. The pictures were rented at the current rates, and the shows just paid expenses because the admittance was rather higher than we wished it to be. But certainly any community could underwrite such an occasional matinee, and there are some pictures such as "Smoky," "Alice in Wonderland," "Peter Pan," "Treasure Island," "Little Women," which can be obtained and which will appeal to children under twelve as well as to older ones.

At once practical-minded persons will bring up the very real possibility that distributors will not even rent these films to non-theatrical exhibitors. But usually exchanges are fair-minded, and as long as the shows are not making money the exhibitors will not object. When they do, or even before they do, there is always a socially minded theatre manager who is willing to take over the project and cooperate with the community leaders to give what the public will support. But such a plan must be underwritten. A plan of this sort needs financial support always. The matinees will not pay for themselves at 10c admission, and no theatre manager should in fairness to himself be asked to pay for a project of this sort. Personally I prefer to have the shows in a theatre. The children like it and it brings the exhibitor and his patrons into pleasant worthwhile cooperation and mutual understanding of each others problems.

I believe libraries should offer a definite contribution to any community effort of this sort, interesting children in the rich treasures of their shelves through story hours or by other means. In Los Angeles the Main Branch of the Public Library has inaugurated a splendid service. It has a central information bureau for reports on films suitable for family audiences, for junior matinees or for adult interest only. It is possible to call MUtual 5241 any time between 9 A.M. and 9 P.M. and ask for a report based on the estimate of the Joint Committee of the General Federation of Women's Clubs, National D.A.R., California Congress of Parents and Teachers, National Council of Jewish Women, National Society of New England Women, Women's University Club, Los Angeles Branch A.A.U.W. The task was undertaken at the instigation of the Juvenile Research Committee, Los Angeles County Co-ordination Councils, composed of leaders interested in the welfare of children and young people. It is a service which is a signal contribution to community needs.

The museums, planetariums and art galleries in many cities offer much to children and are actively engaged in entertaining and interesting them.

No community plan for children's recreation is complete without taking into consideration the opportunity for outdoor contests, games and hikes offered through the playgrounds, Church groups, Scout organizations. In smaller towns especially, these agencies can easily be oriented into any plan for weekly recreational programs. In a recent study made in high schools at several points in the United States it was found that hiking, camping, swimming and sightseeing are almost always preferred to movie attendance. Simple arrangements provided for children of a younger age should be made to give them another interest outside the movie theatre. The American public is mildly aroused to the danger of the influence of motion pictures as the chief recreation of children, but it is not yet well enough informed on the facts of this influence. If it is ever really cognizant of the danger, some drastic policy may be put into effect. But merely prohibiting children from seeing motion

pictures is not the solution of the problem. Some substitution must be made. Since producers insist that they produce films with only adult audiences in mind, then they should be the first to lend assistance to any plan to keep little children out of performances except those which are suitable to their appreciation, which train them to develop good taste and which guide them into "socially valuable channels."

LAURA OSMAN VUWINK.

## NOTICE

Owing to lack of new pictures there was insufficient material for the September fifteenth Advance Supplement. It was therefore omitted. We wish to call attention to the fact that the reviews printed in the Advance Supplements are always reprinted in the following monthly issue of *Motion Picture Reviews*, because the bulletins are a more convenient form for permanent reference.

## FEATURE FILMS

### BELLE OF THE NINETIES » »

Mae West, Roger Pryor, John Miljan, John Mack Brown, Katherine DeMille. Directed by Leo McCarey. Paramount.

This story of a mauve decade entertainer has been so emasculated by censorship that the principal remaining criticism is dullness. It has become purely a wise-cracking vehicle for Mae West, who looks beautiful in the clothes of the period, speaks through her nose, and undulates continuously throughout her entire screen footage. With the exception of Katherine DeMille, the other characterizations are entirely without color or virility, a fatal flaw in this type of production. The plot comes briefly to life towards the very end, but actually the only justification for the picture is the real syncopation of Duke Ellington's band and Mae West's unique personality in her singing. This makes for isolated spots of good vaudeville, but it is a bad motion picture with rather lugubrious naughtiness.

Adolescents, 12 to 16

Objectionable

Children, 8 to 12

Of no interest

### BULLDOG DRUMMOND STRIKES BACK » »

Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Billie Burke. Direction by Roy del Ruth. United Artists.

*Bulldog Drummond*, always debonair and resourceful, gets lost in a fog, finds a corpse in the house of a mysterious East Indian Prince, is instrumental in thwarting a smuggler and still has time to fall in love. The picture is entertaining because, with the as-

sistance of Charles Butterworth's comedy, it evokes as many laughs as thrills, an unusual achievement for a murder mystery.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Not recommended

### CHAINED » »

Joan Crawford, Clark Gable, Otto Kruger.

From a story by Edgar Selwyn. Direction by Clarence Brown. M-G-M.

We have here extravagant and glamorous settings, smart dialogue and Joan Crawford modeling an amazing array of elaborate gowns and different styles of hairdressing. As she is a secretary-stenographer away on a vacation, her wardrobe is the more bewildering. But we are fast learning not to connect this actress with any story which might connote actuality. This one is a confused triangle which does not arouse any intelligent interest. She falls in love with her married employer. The wife refuses a divorce. The secretary goes to South America with forty trunks, a maid and the deluxe trappings of a millionaire. She meets the he-man rancher who shows her what "reel love" is, but her first suitor gets his divorce. Her conscience demands she marry him. She does. Her sacrifice is rewarded when he realizes that Joan must have Clark Gable in the last act. Another divorce—so that the two may laugh their way together back to the ranch. Ho-hum—what price ethics when the censors find no scenes to cut?

Adolescents, 12 to 16

No; pretty cheap and demoralizing

Children, 8 to 12

No



**DEATH ON THE DIAMOND** » »

Robert Young, Madge Evans, Nat Pendleton, Ted Healy. From the book by Cortland Fitzsimmons. Direction by Edward Sedgwick. M-G-M.

"Murder most strange as in the best it is, but this most strange" for the victims are two baseball players, members of the St. Louis Cardinals. When *Larry* the star pitcher is injured and two other players lie dead, we suspect foul play on the part of gangsters who stand to lose a cool million if the Cardinals win. However, baseball must go on, and undaunted by threats, bribes and mortal danger, the players take their places on the field. How the pennant is won and the murderer detected we leave to the baseball murder-mystery fans to discover.

**Adolescents, 12 to 16**  
Passable

**Children, 8 to 12**  
No

**DANGEROUS CORNERS** » »

Virginia Bruce, Conrad Nagel, Melvyn Douglas, Erin O'Brien-Moore, Ian Keith, Betty Furness, Henry Wadsworth, Doris Lloyd. From the play by J. B. Priestly, adapted by Anne Chapin and Madeleine Ruthven. Direction by Phil Rosen. R-K-O.

This is a sophisticated drawing-room drama concerning members of the smart set. It is intelligent and thought provoking but probably too embittered and pessimistic to have wide appeal. The basic thought, that the whole truth concerning our private lives may do great harm rather than good, is made credible. A publishing firm is shocked by the loss of a bond. The mystery appears to have been solved when one member commits suicide. There are two endings to the picture: one where the persistent curiosity of one member of the firm, aided by a trivial accident, is used to pry into the lives of several married couples with shocking results. The other, where the chance remark which started the game of truth was not uttered and the happiness of all concerned was left intact. The lines are good, the action well keyed, and the structure of the drama outlined symmetrically. To many the double ending may be confusing, but it offers an opportunity to make one's choice as to the efficacy of truth at any cost.

**Adolescents, 12 to 16**  
No; sophisticated and without value

**Children, 8 to 12**  
No

**THE GIRL OF THE LIMBERLOST** » »

Louise Dresser, Ralph Morgan, Marian Marsh, Henry B. Walthall, Edward Nugent, Helen J. Eddy. Adapted by Adele Comandini from the novel by Gene Stratton Porter. Direction by Christy Cabanne. Monogram Pictures Corp.

The potency of the screen to carry the beauty of a story or to cheapen it through false standards, has never been more clearly emphasized than in this adaptation of Mrs. Porter's popular novel. Her books have rarely appealed to the intelligencia, but on the other hand they have been generally considered clean, simple, sweet stories of the romantic type. To us the picture falls into the same class as the "Elsie Books," long barred from library shelves because of their cheap sentimentalism, exaggerated emotionalism and false psychology. Those of us who read "The Girl of the Limberlost" remember the beauty of the forest, the thrilling search for exquisite moths, all the nature lore which Mrs. Porter so charmingly wove into an otherwise sentimental plot. The picture uses these only as background, and we meet face to face an unnatural mother whose cruelties are an exhibition of sadism, a child bravely facing social ostracism, and situations so crudely imagined that they lose all semblance of reality. The direction is tiresome and inartistic, and with the exception of Ralph Morgan, the entire cast lacks vitality. The story might have emphasized tolerance, perseverance, unselfishness. Actually it is emotionally morbid, and the ending, where the girl is slipping into the quicksand which killed her father, is inexcusably bad taste. We believe it might seriously affect sensitive children. Critical audiences will be bored.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No—poor

**GIFT OF GAB** » »

Edmund Lowe, Gloria Stuart, Alice White, Paul Lukas, Douglas Montgomery, Gus Arnheim's Orchestra, Ruth Etting, Graham MacNamee, Gene Austin. Direction by Karl Freund. Universal.

The hero of this piece is a noisy unquenchable, insufferable radio announcer who talks himself into oblivion and out again. The film is dull, tedious and tinny. Since there is proverbially no accounting for taste, some radio fans may be pleased to see their favorites on the screen even in this concoction.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

**HAVE A HEART** » »

Jean Parker, James Dunn, Una Merkel, Stuart Erwin. Story by B. G. De Sylva and David Butler. Direction by David Butler. M-G-M.

This is an appealing story with plenty of pathos and rather unusually good comic relief. It recounts the joys and sorrows attendant upon the romance of a crippled maker of dolls and the driver of a confection wagon. It is not designed for the cynical, but will be welcomed by many people of all ages who still enjoy being persuaded that something, if not all, is "right with the world."

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Good

**THE HUMAN SIDE** » »

Adolphe Menjou, Doris Kenyon, Charlotte Henry. Direction by Eddie Buzzell. Universal.

With the revived interest in child actors this film has a certain appeal through the four children who play an important part in the story, but the rest is mediocre due to lack of character development and the triteness of the plot. Besides the children, the characters are a theatrical producer, his divorced wife and a would-be actress whom he is attempting to star in productions which she finances. The children who are ridiculed by their playmates because of unfavorable publicity concerning their father and the actress, finally take a hand in routing the actress, reforming the father and bringing about his reconciliation with their mother.

**Adolescents, 12 to 16**  
No; triangle problem unsuitable

**Children, 8 to 12**  
No

**LOVE TIME** » »

Pat Paterson, Nils Asther, Herbert Mundin, Harry Green. Based on a story by Richard Carroll. Adaptation by Lynn Starling and Sally Sandlin. Direction by James Tinling. Fox.

Schubert's exquisite music, a charming love tale, and the romantic background of Imperial Austria are embodied in this delightful film which tells an idealized story of the courtship of Franz Schubert, the poor young musician, and Valerie, the daughter of the Duke von Hatzfeld. The music alone would make it worth attending, but it is also appealingly enacted by a capable cast.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Good

**LADY BY CHOICE** » »

May Robson, Carol Lombard, Roger Pryor, Walter Connolly. Film adaptation by Joe Swearington from a story by Dwight Taylor. Direction by David Burton. Columbia.

May Robson is now our "grande dame" of the screen: always consistently a fine actress, human, lovable, amusing or tragic as the role demands. In this she brings to mind her part in "Lady for a Day." The character metamorphosis is similar although the stories are not alike. Both are entertaining. In this we find her a gin-soaked derelict constantly picked up by the police for disturbing the peace. She is sent to an "Old Ladies' Home." How fate takes her from those hated portals to awaken her latent decency and responsibility in saving a young woman from a life similar to her own, makes a really entertaining film. A fairy tale of course, but full of laughs and tears and clever characterizations. The cast is good, the direction swift and always in good taste.

**Adolescents, 12 to 16**  
Doubtful

**Children, 8 to 12**  
No

**MIDNIGHT ALIBI** » »

Richard Barthelmess, Arthur Alesworth, Ann Dvorak, Helen Lowell, Helen Chandler. Adapted from "The Old Doll's House" by Damon Runyon. Direction by Alan Crosland. Warner Brothers.

Despite its title this is not a murder mystery. It is instead two love stories, one of a gangster whose profession separates him from his sweetheart, and the other of an old lady whose youthful romance was blighted by an unsympathetic father. By telling her story to the gangster the old lady in some subtle way, not made very clear to the audience, manages to reform him and enable him to win his love suit. Although some of the scenes are very well enacted, the picture as a whole lacks reality.

**Adolescents, 12 to 16**  
No; makes underworld characters attractive

**Children, 8 to 12**  
No

**OUTCAST LADY** » »

Constance Bennett, Herbert Marshall, Hugh Williams, Elizabeth Allan, Henry Stephenson, Robert Lorraine, Ralph Forbes. From the book "The Green Hat," by Michael Arlen. Adapted by Zoe Akins. Directed by Robert Z. Leonard. M-G-M.

"We Marches are never let off anything." So runs the legend of this free-drinking, life-loving, improvident family. Iris, the last daughter of the line, inherits also their high courage and gallantry. Hurting no one but herself, defiant of the world's opinion, she

lives on the crest of life and is carried on towards inevitable tragedy. The cast as a whole is very satisfying. Constance Bennett's acting is far above her usual performance; especially in the first half she is all one could ask for as the heroine of Arlen's book. Later the action drags somewhat, and there are scenes in which the actress' prettiness is emphasized rather than her character. It is, of course a sophisticated play, but the motivating circumstances have been skillfully altered to make the plot suitable for the screen without losing any of the strongly emotional quality; it remains the poignant story of a great love.

**Adolescents, 12 to 16**  
Absolutely unsuitable

**Children, 8 to 12**  
No

### SERVANTS' ENTRANCE » »

Janet Gaynor, Lew Ayres, Ned Sparks, Walter Connolly, Louise Dresser. Adapted from the novel by Sigrid Boo. Direction by Arthur Lang. Fox.

When a young engaged couple, children of rich parents, suddenly find themselves faced with poverty, they decide to go to work. The girl obtains a position as maid in a household where there are numerous other servants and her experiences turn out to be both comic and romantic. The picture is improbable, frothy and sentimental, of the type usually assigned to Janet Gaynor, but it has moments of being really entertaining, particularly when a Walt Disney cartoon is introduced as a dream.

**Adolescents, 12 to 16**  
Probably entertaining

**Children, 8 to 12**  
Harmless

### THAT'S GRATITUDE » »

Frank Craven, Arthur Byron, Helen Ware, Mary Carlisle, Sheila Manners, Charles Sabin. Story and direction by Frank Craven. Columbia.

This somewhat cynical theme emphasizes the futility of expecting any definite return on kindnesses rendered: parents from their children, or any benefactor from those he may help. Arthur Byron gives the best performance as the down and out theatrical producer who outstays his welcome in a home where he is supposed to have saved a life. Frank Craven and Helen Ware are satisfactory in the roles of parents whose efforts to guide their children meet with ingratitude. It is a colorless story, too weakly motivated

and too wordy to hold great interest. Liquor flows more easily and with less purpose than before censorship set to improve the moral standards of the screen.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

### THERE'S ALWAYS TOMORROW » »

Frank Morgan, Binnie Barnes, Lois Wilson. From the book by Ursula Parrott. Direction by Edward Sloman. Universal.

*Joseph White*, devoted father of five children, has gradually become the "forgotten man" of the family. Taken for granted by his wife and ignored by his children, he finds harmless consolation in friendly calls upon his former secretary who is in love with him. When the children accidentally find out where he spends his "lodge nights" the secretary returns him intact to the family with the admonition to treat him better in the future. Unfortunately the picture is devitalized by platitudinous monologues and too obvious sermonizing.

**Adolescents, 12 to 16**  
Passable

**Children, 8 to 12**  
No interest

### TWO HEADS ON A PILLOW » »

Neal Hamilton, Miriam Jordan. Liberty Production.

Life is just one long squabble between a young lawyer and his wife, and even separation doesn't clear the atmosphere, for when they meet again as opposing lawyers in a divorce case, they continue to quarrel. This picture is too light in treatment to be really depressing, but neither is it especially diverting in its emphasis upon matrimonial unpleasantness.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

### WAKE UP AND DREAM » »

Russ Columbo, June Knight, Arthur Pryor. Direction by Kurt Neumann. Universal.

Unimportant though agreeable musical entertainment featuring a vaudeville trio who are down and out until one of their members gets a lucky chance and helps the others. The plot in essence is hackneyed, but a movie with musical features combined with a story of loyalty and friendship seems to have perennial appeal.

**Adolescents, 12 to 16**  
Harmless

**Children, 8 to 12**  
Little interest



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# MOTION PICTURE REVIEWS

THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA

NOVEMBER 1934

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

### Feature Films Reviewed this Month

Among the Missing  
Anne of Green Gables  
Big Hearted Herbert  
By Your Leave  
The Case of the Howling Dog  
Charlie Chan in London  
Cleopatra  
The Defense Rests  
Desirable  
The Dragon Murder Case  
Dude Ranger  
Elinor Norton  
Enter Madame  
The Gay Divorcee  
Great Expectations  
Kansas City Princess  
Kentucky KERNELS  
Kid Millions  
Lemon Drop Kid  
Madame Du Barry  
The Merry Widow  
Mrs. Wiggs of the Cabbage Patch  
One Exciting Adventure  
The Pursuit of Happiness  
Redhead  
School for Girls  
Secret of the Chateau  
Side Streets  
Smarty  
365 Nights in Hollywood  
Student Tour  
Wagon Wheels  
We Live Again  
Wednesday's Child  
What Every Woman Knows  
White Parade

### Feature Films Suitable for Family Entertainment

Anne of Green Gables—Excellent.  
Big Hearted Herbert—Fair.  
Charlie Chan in London—Mystery; good.  
Dude Ranger—Fair.  
Great Expectation—Mature.  
Kid Millions—Good.  
Mrs. Wiggs of the Cabbage Patch—Good.  
Wagon Wheels—Fair.  
What Every Woman Knows—Good.  
White Parade—Good.

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## THE WOMEN'S UNIVERSITY CLUB

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## MOTION • PICTURE • REVIEWS

Published monthly by

## THE WOMEN'S UNIVERSITY CLUB

LOS ANGELES BRANCH

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## EDITORS

MRS. PALMER COOK MRS. J. ALLEN DAVIS MRS. GEORGE RYALL  
 MRS. WALTER VAN DYKE MRS. JOHN VRUWINK

Address all communications to THE WOMEN'S UNIVERSITY CLUB, 943 South Hoover St., Los Angeles, Calif.

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Vol. VI

NOVEMBER, 1934

No. 5

## FEATURE FILMS

## THE AFFAIRS OF CELLINI » »

Constance Bennett, Frederick March, Frank Morgan, Fay Wray. From the stage play, "The Firebrand," by Justus Mayer. Screened by Bess Meredyth. Direction Gregory La Cava. 20th Century Picture released through United Artists.

Frederick March's *Cellini* is a tousle-headed incorrigible adult-infant whose violent exploits make him irresistible to the ladies. No less incorrigible but perhaps less adult is Frank Morgan's Duke of Florence, fond of hanging his enemies and affectionately known to his girl friends as "Bumpy." Frederick March more often cast as a young intellectual and inappropriate in a blustering role, loses playing honors to Frank Morgan, who makes an engagingly fatuous tyrant. Others are adequate, not exciting. Lavish costumes, glittering extravagance brighten the production, but do not make it notable.

Adolescents, 12 to 16

Sophisticated

Children, 8 to 12

No interest

## ANNE OF GREEN GABLES » »

Anne Shirley, Tom Brown, O. P. Heggie, Helen Westley. From the novel by L. M. Montgomery. Adaptation by Sam Mnit. Photography by Lucien Andriot. Direction by George Nicholls, Jr. R-K-O.

Like "Little Women" this is another heart-warming picturization of a loved childhood book, which, because of its genuine comedy

and sincerity, and delightful characterizations will have wide appeal. *Anne* ("spelled with an 'e' please") is the child sent from the orphanage into a household which expected a boy. Her preposterous imagination, her extravagant vocabulary and her lovable nature get her into many amazing situations but so win the dour old maid and her bachelor brother that they soon forget that they ever wanted anyone else. It is beautifully handled. O. P. Heggie and Helen Westley are as real as life, and Anne Shirley is utterly charming. There isn't a possible objection to this delightful and amusing tale, perfect for children and with perennial appeal to all grown ups who have not forgotten how to enjoy a homey story.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Good, especially over 10 years

## AMONG THE MISSING » »

Richard Cromwell, Henrietta Crosman, Billie Seward. From the story by Florence Wagnier. Screen play by Fred Niblo, Jr. and Herbert Asbury. Direction by Al Rogell. Columbia.

This story is told simply and without undue emotionalism and is coordinated by the dominating purpose of an old woman to save a boy from a life of crime. It is doubtful whether the knowledge that punishment follows the crimes committed mitigates the influence of the criminal act itself, for the



major portion of the picture deals with the planning and execution of burglary and the disposal of stolen goods. The theme is trite but good acting lifts it above mediocrity.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

### BIG HEARTED HERBERT

Guy Kibbee, Aline MacMahon, Patricia Ellis, Phillips Reed. Play by Sophie Kerr. Direction by William Keighley. Warner Bros.

Simple, broad comedy about a self-made egotist whose family has to take him in hand in order to teach him that bad manners are not necessarily concomitant with homely virtues. If the production had had more restraint it would have been more artistic, but it is hearty fun which many audiences will enjoy.

**Adolescents, 12 to 16**  
Many laughs

**Children, 8 to 12**  
Little interest

### BY YOUR LEAVE

Frank Morgan, Genevieve Tobin, Neil Hamilton. From the play by Gladys Hurlbut and Emma B. C. Wells. Direction by Lloyd Corrigan. R-K-O.

This satire accomplishes a certain purpose by showing how absurd a middle aged husband may be when he tries to renew his youth by straying and finds that far fields are not so green as they looked. It is over-acted and tedious, although there are a few spots of high comedy.

**Adolescents, 12 to 16**  
Too sophisticated

**Children, 8 to 12**  
No

### CHARLIE CHAN IN LONDON

Warner Oland, Drue Seyton, Mona Barrie, Alan Mobery, Madge Bellamy. Screen play based on Earl Derr Bigger's stories. Adapted by Philip McDonald. Direction by Eugene Forde. Fox.

Charlie Chan again summons laughter with his clumsy, picturesque variations of our mother tongue, while he slowly but dextrously unweaves the tangled web of a fresh mystery and extricates an innocent young man. The story moves with a somewhat ponderous momentum in a very correct and beautiful English setting with fine views of hunting and the shady countryside.

**Adolescents, 12 to 16**  
Fine

**Children, 8 to 12**  
Mature

### THE CASE OF THE HOWLING DOG

Warren William, Mary Astor, Helen Trenholme, Allen Jenkins. Direction by Alan Crosland. Warner Bros.

This murder mystery is fast moving with

a plot involved enough to supply an unusual number of false clues and a plausible solution. It will tax the sleuthing powers of experienced fans and keep them guessing while they shudder at the thought of a mournfully howling police dog and admire Warren William's competent handling of the role of detective.

**Adolescents, 12 to 16**

**Children, 8 to 12**

No; sordid implications

No

### CLEOPATRA

Claudette Colbert, Warren William, Henry Wilcoxon, Ian Keith. Direction by Cecil B. DeMille. Paramount.

Cecil B. DeMille is a magician who keeps taking bigger and more expensive rabbits out of his hat for the edification of the public, and the public is usually entranced if not entirely fooled by his ingenuity. More lavish than ever, and most beautifully photographed is "Cleopatra." However, some early impression, doubtless erroneous, gleaned from Shakespeare or other source, inhibits us from believing that Cleopatra was just the "little-girl-trying-to-get-along" type of queen that this picture makes her and that Calperina and her satellites differed only in dress from Broadway ladies at a pent-house party. There are nevertheless a few moments of great sincerity and intense drama and Claudette Colbert is a lovely model upon whom to display an array of gorgeous costumes.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Questionable

No

### DUDE RANGER

George O'Brien, Irene Hervey. From a story by Zane Grey. Direction by Edward F. Cline. Fox.

A western which is unusually coherent in plot. It lacks the ordinary confusion of wild rides and gun play which some hardened movie fans may miss, but the story unfolds consistently and entertainingly if not with any startling originality. A young Easterner, upon inheriting a cattle ranch, goes west to claim it. His identity is not at first recognized and he takes the opportunity to locate several thousand head of missing cattle, the responsible villain and finds romance as well.

**Adolescents, 12 to 16**

**Children, 8 to 12**

If it interests

Yes; fair

### THE DEFENSE RESTS

Jack Holt, Jean Arthur, Nat Pendleton, Arthur Hohl. Direction by Lambert Hillyer. Columbia.

This is a picture of the type of lawyer whose very existence must be deplored by all intelligent people. Devoid of conscience

and any shred of honesty, he educates his clients in perjury in order to win one case after another until his racket is terminated by a woman attorney. The idea of reform may be present in this connection, but as the picture stands it seems an unnecessary portrayal of an unscrupulous means of livelihood.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No

DESIRABLE » »

Jean Muir, George Brent, Veree Teasdale. Direction by Archie L. Mayo. From a story by Mary McCull, Jr. Warner Brothers First National.

Granting the dismal fact that some mothers are jealous of their own daughters, most audiences will find this an interesting and not unpleasant treatment of the subject. In this case the mother is an actress who so clings to her youth that she is loath to allow her daughter to grow up. When the daughter unexpectedly comes home from boarding school the mother's problem becomes acute. Jean Muir as the young girl is unusually appealing in her lack of sophistication and in her self-effacing desire to please her mother. Her romance with an older man, the mother's friend, is developed logically without exaggeration or sentimentality, and the plot seems entirely possible.

Adolescents, 12 to 16  
Mature

Children, 8 to 12  
No interest

THE DRAGON MURDER CASE » »

Warren William, Helen Lowell, Margaret Lindsay, Lyle Talbot, Eugene Pallette. Direction by H. Bruce Humberstone. Warner Bros.

According to the best procedure in mystery dramas, each member of the cast must be under suspicion by the audience before the culprit is apprehended, and so the tale unfolds. To heighten the suspense there is even the superstition of a green dragon which lurks in the swimming pool of the country estate. The cast is good, and the only objection is to the excessive drinking which some people seem to think a necessary adjunct of repeal.

Adolescents, 12 to 16  
Not recommended

Children, 8 to 12  
No; morbid

ELINOR NORTON » »

Claire Trevor, Hugh Williams, Gilbert Roland. From the book "The State vs. Elinor Norton" by Mary Roberts Rinehart. Adaptation by Rose Frank and Phillip Klein. Direction by Hamilton MacFadden. Fox.

We have here a most unpleasant melo-

drama in which a woman is married to a neurotic psychopath for whom the War has completed the mental breakdown. Her own affections are, of course, engaged elsewhere, and the final denouement is as absurd as it is unreal. The picture does not follow Mrs. Rinehart's story except in characters and locale. Judged by its own merits alone it falls short of being interesting or entertaining.

Adolescents, 12 to 16  
No; and uninteresting

Children, 8 to 12  
No

ENTER MADAME » »

Elissa Landi, Cary Grant, Sharon Lynne, Lynne Overman, Frank Albertson. From the stage play adapted by Gladys Lehman and C. Brackett. Vocal music by Nina Koshetz and Richard Bonelli. Direction by Elliott Nugent. Paramount.

This is noisy, rather broad comedy in which Elissa Landi, a temperamental opera singer, surrounded by the equally excitable and temperamental members of her household, finds difficulty in holding her conventional American husband. The most amusing lines are given to her manager, whose long experience in handling difficult situations brings forth very apt and laughable remarks. But otherwise it is not as entertaining as it might be. At least one burst of song was spoiled by the impossibility of mentally adapting Nina Koshetz's voice to Elissa Landi's personality.

Adolescents, 12 to 16  
No value

Children, 8 to 12  
No, and no interest

GREAT EXPECTATIONS » »

Henry Hull, Phillips Holmes, Alan Hale, Walter Armitage, Jane Wyatt, Florence Reed, George Breakston, Jackie Searl, Ann Howard, Rafaela Ottiano. From the novel by Charles Dickens. Adaptation by Gladys Unger. Photography by George Robinson. Direction by Stuart Walker. Universal.

Here is an unusual picture well worth seeing. Dickens' characters of a period in English history removed from our experience, appear before us slightly caricatured as in the book, but not too exaggerated to prevent their seeming real and very human. Moreover, for once cause and effect in conduct and character development are definitely portrayed. This is rare enough in motion pictures to cause comment. *Pip*, the orphan, "raised by hand" by his unsympathetic and harsh elder sister, is forced, partly through fear but also through compassion, to aid an escaping convict. Later this man's gratitude changes his life, benefitting and embarrassing

him at the same time. The adaptation has been very well done, cutting out many unessentials but leaving a consistent story with interest remarkably sustained. It is a long picture but Stuart Walker never allows it to become morbid or to drag. The cast is excellent. The children are good and seem logically to develop into the older young people, *Pip*, *Estella* and *Herbert*. Henry Hull is terrifying as *Magwitch* in the graveyard; he is a sinister character when he comes to visit the young man *Pip*; and then completely wins the audience, with *Pip* and *Herbert*, when the story of his struggle against too great a handicap in life is unfolded. Florence Reed, too, is exceptionally fine as *Miss Havisham*, half mad, half wise, realizing almost too late what she has done to the young people. We think you will like this interpretation of a Dickens classic.

**Adolescents, 12 to 16**

Good, though emotional

**Children, 8 to 12**

Too mature

### THE GAY DIVORCEE » »

Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton. Direction by Mark Sandrich. R-K-O.

It is the fashion to hurl brickbats at the rigid divorce system current in England, and here it is done in a light and merry style for the sole purpose of diversion. Graceful, dance-skilled Fred Astaire is cast as an unwitting co-respondent in the case against an attractive young woman he has met at the customs. Done in musical comedy manner and embellished by rhythmic tunes, the beautiful exhibition dancing of Astaire and Ginger Rogers and the antics of Alice Brady and Horton, the film offers relaxation and amusement. Since a few questionable lines can scarcely be avoided with such a theme, the picture is preferably for mature audiences.

**Adolescents, 12 to 16**

Doubtful; not recommended

**Children, 8 to 12**

Unsuitable

### KENTUCKY KERNELS » »

Bert Wheeler, Robert Woolsey, Spanky McFarland. Story and screen play by Bert Kalmar and Harry Ruby. Direction by George Stevens. R-K-O.

A typical vehicle for the two comedians in which they are impecunious vaudeville actors who adopt a baby. It is so absurdly impossible and obvious that enjoyment is largely a matter of taste. But the destructive naughtiness of Spanky and the apparent bloodshed

growing out of a Kentucky feud, unfit it for children.

**Adolescents, 12 to 16**

Poor, especially if sensitive

**Children, 8 to 12**

No

### KANSAS CITY PRINCESS » »

Joan Blondell, Glenda Farrell, Hugh Herbert, Robert Armstrong. Direction by William Keighley. Warner Bros.

Two manicurists, whose slogan is that the three things in the world which count are "money, jack and dough," practice gold-digging and "framing" from Kansas City to Paris. The romantic interest is supplied by their gangster friends. The theme was worn out long ago and the humor, though farcical, is more vulgar than clever.

**Adolescents, 12 to 16**

Certainly not

**Children, 8 to 12**

No

### KID MILLIONS » »

Eddie Cantor, Ann Southern, George Murphy. Story and dialogue by Arthur Sheekman, Nat Perrin and Nunnally Johnson. Songs by Walter Donaldson, Gus Kahn, Burton Lane, Harold Adamson and Irving Berlin. Dances by Seymour Felix. Color by Willy Pogany. Direction by Roy Del Ruth. Sam Goldwyn-United Artists.

A gay fantastic musical farce in which Eddie inherits a fortune in Egypt and has startling adventures before he proves his claim. The ballet work is excellent and the effects are musically and rhythmically produced without the interpolation of cinematic tricks. The last sequence in color is exquisite and on the order of a Silly Symphony in its charming details. A light vehicle for Eddie Cantor.

**Adolescents, 12 to 16**

Probably good; a matter of taste

**Children, 8 to 12**

Little interest except last sequence

### LEMON DROP KID » »

Lee Tracy, Helen Mack, Baby LeRoy. Direction by Marshall Neilan. From the story by Damon Runyon. Paramount.

Lee Tracy is given as much importance and almost as much sympathy in the role of the quick-witted, dishonest "bookie" (which is after all a rather low calling) as he is when he becomes an honest citizen under the influence of a lovely young wife and later, when he is reformed by the smiles of his baby son. The earlier part of the picture is full of race track jargon, sometimes funny and sometimes difficult to distinguish. The story is interesting to follow, but in spite of



this fact and also of an element of deep human interest and a fine attitude towards marriage, it does not rise above the level of ordinary fare.

**Adolescents, 12 to 16**  
Mediocre; no

**Children, 8 to 12**  
No

grateful to the motion picture industry for a good, wholesome family picture.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Excellent for some, but too sad for emotional children

## THE MERRY WIDOW » »

Maurice Chevalier, Jeannette MacDonald, Edward Everett Horton, Una Merkel, Minna Gombel. From the operetta by Franz Lehár. Direction by Ernst Lubitsch. M-G-M.

In this spectacular production the old theme and favorite music come to us revamped, with lovely costumes of another generation and gorgeous settings. It is a typical musical comedy with a mythical kingdom, a princely lover and a lonely lady who won his lasting love after misunderstandings and incriminations. It is gay, risqué, alluring, amusing and entertaining.

**Adolescents, 12 to 16**  
Sophisticated

**Children, 8 to 12**  
Unsuitable

## MRS. WIGGS OF THE CABBAGE PATCH » »

Pauline Lord, W. C. Fields, Zasu Pitts, Evelyn Venable, Kent Taylor, Donald Meek, Jimmy Butler, George Breakston, Virginia Weidler, Carmencita Johnson, Edith Fellows. From the story by Alice Hegan Rice and Anne Crawford Flexner. Adaptation by Wm. McNutt and Jane Storm. Direction by Norman Taurog. Paramount.

It must have called for great courage on the part of the producers and Miss Pauline Lord to attempt the difficult task of bringing the much-loved Mrs. Wiggs to life on the screen. They are to be congratulated upon their success in presenting this staunch heroine in a way that brings out all the virtues for which she has so long been famous. The popularity of the book has been due not only to its humor but basically to the very human appealing story of a fine character, the woman who fought poverty, discouragement and tragedy for her children's sake, who lived in a shack yet made it a home and spread the influence of her admirable philosophy throughout the community.

The picture is an accurate reflection of the spirit of the book. Though some people may wish it had presented incidents which have been omitted and others that the comedy had been less slap-stick or the pathos not so long drawn out, most audiences will thoroughly enjoy the production and will be

## MADAME DU BARRY » »

Dolores Del Rio, Reginald Owen, Veree Teasdale, Anita Louise, Victor Jory. Edward Chodorov, author. Direction by William Dieterle. Warner Bros.

This production is not intended as a deep or valuable portrayal of history. It gives no serious impression of the social unrest of the period, the poverty and bitterness of the masses, contrasted with the luxury and extravagance of the court. Although DuBarry is shown showered with gifts, lavishly embellished and wantonly incorrigible in her desire for pleasure, she is pictured as appealing to Louis XV chiefly as a gay playmate rather than as the ambitious intriguing, sensuous courtesan which we have thought her. There is little of politics. Rather the human, amusing and lighter side of court life is shown and the personal rivalries of the ladies and the gentlemen who surrounded the King. Reginald Owen is exceptionally fine as Louis, sharing interest with Miss Del Rio. Anita Louise is given an opportunity in her role of *Marie Antoinette* with her tragic marriage a high light of the film. It is entertaining, gorgeously costumed and colorfully set with pageantry. It is easy to see and as easily forgotten.

**Adolescents, 12 to 16**  
Of no value

**Children, 8 to 12**  
Not suitable

## ONE EXCITING ADVENTURE » »

Binnie Barnes, Neil Hamilton, Paul Cavanaugh, Grant Mitchell. Story by Franz Schulz and Villie Wilder. Direction by Ernst L. Frank. Universal.

If an individual has been "conditioned" by the exploits of "Raffles" and "Arsene Lupin" and other fascinating thieves, he will no doubt place the perfumed peregrinations of *Rina Sorel*, the beautiful kleptomaniac, in the same category, quite outside the realistic realm, and will thoroughly enjoy this mystery with its glittering, modernistic settings. On the other hand, for those who take their plots literally and for young people it has bad elements. Not only does it elaborate upon methods of crime and the evasion of punishment, but it makes all the officials of the law bores and simpletons held up to derision by the glamorous people of the underworld.

**Adolescents, 12 to 16**  
Harmful

**Children, 8 to 12**  
Absolutely not

**THE PURSUIT OF HAPPINESS** » »

Joan Bennett, Francis Lederer, Mary Boland, Charles Ruggles. From the play "Bundling."  
Direction by Alexander Hall. Paramount.

Bundling may have been an old American custom, but even in colonial days it apparently provoked censure. Certainly it was a startling innovation in courtship to the young Hessian played so lightly and charmingly by Francis Lederer, and his sophisticated reactions will cause much pertinent laughter from audiences who will enjoy this airy but somewhat audacious comedy. The cast is well chosen. Miss Bennett is lovely as the very nice girl who is attracted to the young foreigner and who cleverly adapts to her own use the comments of the self appointed director of morals in her community. Mary Boland and Charles Ruggles add merriment in their roles. The film has been tastefully adapted and directed, but will shock or amuse according to one's reactions toward jovial burlesque of Americana.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

**REDHEAD** » »

Grace Bradley, Regis Toomey. Story by Vera Brown. Direction by Melvin Brown. Monogram.

A head-strong, wayward youth and an artist's model, whose beauty brings her undeserved publicity at times, decide to blackmail his wealthy father into buying off their marriage. But Father's reaction is unexpected and the predicament in which they find themselves forms the basis for a really human and amusing comedy drama, simple, unpretentious, and entertaining.

**Adolescents, 12 to 16**

Mature

**Children, 8 to 12**

No

**SECRET OF THE CHATEAU** » »

Claire Dodd, Clark Williams, Jack La Rue, Alice White. From a story by L. G. Blochman. Direction by Richard Thorpe. Universal.

The theft of a Gutenberg Bible and two incidental murders form the foundation for a mystery drama which lacks most of the attributes necessary to make it interesting. The flexible ethics common to many motion pictures permit the girl to go free because she is the love interest, while the men involved in the crimes pay the penalty prescribed by law. Except for unusual lighting and photography the film has little to recommend it.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**SIDE STREETS** » »

Aline MacMahon, Paul Kelly, Ann Dvorak. Direction by Alfred E. Green. Ann Garrick and Ethel Hall, authors. Warner-First National.

Whatever of interest there is in this picture is contributed by Aline MacMahon. In the role of a genuine, warm-hearted woman she befriends a penniless sailor, marries him, tries to develop in him an interest in her fur business and to teach him to become a worthwhile life partner. When she eventually discovers that her faith and generosity have been misplaced in her childish, philandering husband she still "carries on." Insofar as the picture develops the character study of this woman it is unusual and commands attention, but it is weakened by trite ramifications of the plot, the intrigues of the husband, and above all by a sentimental supposition that such a man would be metamorphosed by the sight of an empty cradle and a trunk full of baby clothes.

**Adolescents, 12 to 16**

Unsuitable

**Children, 8 to 12**

No

**SMARTY** » »

Joan Blondell, Warren William, Edward Everett Horton. Direction by Robert Florey. First National.

This extremely sophisticated farce satirizes frivolous divorce and the empty headed "baby doll" type of wife who deliberately tyrannizes over her husband with tantrums and wide-eyed innocence. It is cleverly acted by an excellent cast, but is too audaciously risqué to please conservative theatre-goers.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**STUDENT TOUR** » »

Jimmy Durante, Charles Butterworth, Maxine Doyle. Direction by Charles F. Riesner. M-G-M.

A silly picture, very poorly done, showing a round-the-world cruise of men and women college students. It incorporates all the inanities and bad taste which are too often found in campus pictures. The interpolated songs and dances do not redeem it.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**SCHOOL FOR GIRLS** » »

Sidney Fox, Paul Kelly, Charles Ray, Anna Q. Nilsson. Suggested by story by Kauffman. "Our Undisciplined Daughters." Direction by William Nigh. Liberty Pictures Corp.

With unpardonably bad taste the inmates of a girls' reform school are all shown as



misjudged victims of circumstances, cruelly treated by a hardened superintendent. The beautiful heroine, innocently associating with a thief, is sent to the State School where, after incredible experiences, she is paroled and married to the rich play-boy member of the Board. It is unrelieved, mawkish sentimentality, glorifying the unfortunate victims of social maladjustment.

Adolescents, 12 to 16

No

Children, 8 to 12

No

### 365 NIGHTS IN HOLLYWOOD » »

James Dunn, Alice Faye, Frank Mitchell, Jack Durant, Grant Mitchell. From a short story by James Starr. Direction by George Marshall. Fox.

This comedy concerning film folk is rather like ginger ale which has stood too long. One expects fizz and sparkle in a play which presents the comeback of a once-famous director through the vicissitudes of a dramatic school and the rise of the newest blond star in musical cinema, but somehow it is all rather flat. The film is harmless enough morally. Alice Faye is pretty and attractive and James Dunn consistently good, but there is nothing out of the ordinary to recommend it.

Adolescents, 12 to 16

Waste of time

Children, 8 to 12

No

### WAGON WHEELS » »

Randolph Scott, Gail Patrick, Billy Lee, Monte Blue. From the Zane Grey novel, "Fighting Caravans." Direction by Charles Barton. Paramount.

A "Western" with a slight historical background of the trek of covered wagons over the Oregon Trail in 1840. The hero is all that one should be, the girl so pretty that her acting is unimportant, and little Billie Lee is cunning and precocious. The scenery is interesting, songs around the campfires excellent, and the action is stirring and exciting. It is fair entertainment of its type but not outstanding.

Adolescents, 12 to 16

Matter of taste

Children, 8 to 12

Exciting

### WEDNESDAY'S CHILD » »

Karen Morley, Edward Arnold, Frankie Thomas, Frank Conroy. From the play by Leopold Atlas, adapted by Willis Golbeck. Photography by Harold Wenstrom. Direction by John Robertson. R-K-O.

The subject of divorce is not new as film material, but here more emphasis is placed on the problem of the child of a broken home than is usual. The sensitive boy, torn be-

tween his love for both parents, but steeling himself to his unhappy, lonely life, is splendidly played by Frankie Thomas—new to us—and it is a happy solution when his jovial, bourgeois father sacrifices his own plans to make a home for his son. It is a human story but serious and tragic in its implications.

Adolescents, 12 to 16

Unnecessary

Children, 8 to 12

Unsuitable

### WHAT EVERY WOMAN KNOWS » »

Helen Hayes, Brian Aherne, Madge Evans, Lucile Watson, Dudley Diggs, David Torrence, Donald Crisp, Henry Stephenson. From a play by Sir James Barrie. Adaptation by Monckton Hoffee, John Meehan, James J. McGinness. Photography by Charles Risher. Direction by Gregory La Cava. M-G-M.

Why has this delightful, witty and penetrating comedy been so long in coming to the screen? It seems perfectly adapted to the medium. It has drama, suspense, conflict, even "another woman" to harass our heroine. But if you do not know the story, we will not spoil it for you. It is delicious. The cast seems to have stepped out of Scotland. Even Helen Hays has that faint little "bu,r" in her accent, and who could more perfectly personify the little lady whose charm is under such pertinent discussion? Brian Aherne is *John Shand*, and Lucile Watson is the most delightful, wise and sympathetic *Countess* one could wish. Do not miss this "four star," green light "go" contribution to our movie entertainment.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Mature but good

### THE WHITE PARADE » »

Loretta Young, John Boles, Jane Darewell, Sara Haden, Frank Conroy, Joyce Compton, June Gittleson, Astrid Allwyn. From a novel by Ryan James. Screen play by Sonya Levien and Ernest Pascal. Jessie Lasky Production. Direction by Irving Cummings. Fox.

We understand that only white, unemphatic Americans are really safe villains for most picture producers to use now. Otherwise nations, professions and trades rise up in protest. But it seems to us that doctors and nurses have been long suffering and least complaining. However, as if in extenuation, here is grand reparation. "The White Parade" is a real achievement, great entertainment, and at the same time never losing sincerity or honesty. It tells of the training of a nurse from her probation period to graduation, the interpretation of the ideals of Florence Nightingale, and the girl's indecision between personal love and that of her work. It is genuinely emotional at times,

thrillingly dramatic, never maudlin, frequently very funny and always entertaining. The characters as well drawn and full of variety and interest. The lines are unusually effective, and hospital procedure is never violated in any important interpretation. It glorifies and explains the nursing profession as no other picture or play has glorified or explained it. Loretta Young never gave a better performance and rises to superb heights in the scene when she is called before the head nurses for a serious violation of house rules. We recommend this film highly.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Mature

## WE LIVE AGAIN » »

Anna Sten, Fredric March. From the novel "Resurrection," by Leo Tolstoy. Adaptation by Maxwell Anderson, Leonard Praskins and Preston Sturges. Photography by Gregg Toland. Direction by Rouben Mamoulian. Samuel Goldwyn Production. United Artists.

Tolstoy's story "Resurrection" has been splendidly pictured. Those familiar with the book will remember it as a tragic story

of class distinction during the Czarist regime: the love of a Russian peasant girl for a young nobleman, his betrayal of her and his subsequent regeneration in an attempt to atone for the wrong. Rouben Mamoulian has directed with excellent taste, appealing to audience intelligence and emotions in a sensitive and masterful way. The scenic backgrounds bring Russian life of the period vividly before us. There are groupings of figures against flat backgrounds which have the attributes of modern murals. In fact, the beauty of the settings in the earlier scenes make the plot subservient at times. But the atmosphere, the Russian types among the cast, the exquisite and authentic musical background may be extolled in superlative terms. Anna Sten handles her role skilfully, shading the change in character with subtlety and restraint. Fredric March gives his usual fine performance. It should have wide appeal to a discriminating audience who will weigh the basic theme with intelligence. It is possible perhaps to misinterpret its social significance today.

**Adolescents, 12 to 16**

A tragic theme: depends upon maturity

**Children, 8 to 12**

Unsuitable

## SHORT SUBJECTS

### AFRICA: LAND OF CONTRAST » »

James A. Fitzpatrick Travelogue. M-G-M.

A pleasing picture with interesting selections, fine photography, clear announcing, free from trite comments. Shows Algeria, Garden of Allah, Cape of Good Hope, City of Durban, Victoria Falls. Family film.

### BETTY BOOPY PRIZE SHOW » »

Max Fleischer production. Paramount.

A burlesque on old fashioned melodrama which starts out well, but becomes too hectic. Adults.

### BLACK SHEEP » »

Terry Toon. Educational Pictures.

An innocuous cartoon picturing a black sheep who called "wolf" too often. Only fair production. Family.

### CITADELS OF THE MEDITERRANEAN » »

James A. Fitzpatrick Travelogue. M-G-M.

A fine travel film covering Gibraltar, the Alhambra and the Acropolis in Athens; presenting subjects of unusual interest and giving informative comments. Family.

### DOMESTIC BLISTERS » »

Chick York, Rose King. Direction by Leslie Pearce. Educational Pictures.

Old style domestic comedy of quarreling husband and wife. Dull and vulgar.

### DUMBELL LETTERS » »

A Van Buren Production.

A collection of actual letters with unintentionally ridiculous messages. Not too long; amusing. Family.

### FLYING THROUGH HOLLAND WITH WILL ROGERS » »

Amity Pictures.

From plane to Amsterdam; thence by canal to Vollendam and Marken. The film then becomes a study of Dutch type and costume accompanied by Will Rogers' humorous but kindly comments. Family.

### GOING PLACES » »

Lowell Thomas. Universal.

Interesting travelogue including the Russian Riviera, shots of different African tribes and views of Venetian glass blowers at work. Family.

**THE GOOD SCOUT WILLIE HOPPER** » »

By P. A. Powers. M-G-M.

A Sunday comic strip transferred to the screen picturing a Boy Scout's day of good deeds. The extravagancies and crudities of the "Funny Papers" appear here, and burlesques of Scout activities are in bad taste. Not recommended.

**THE HAUNTED HOUSE** » »

Mickey Mouse. Walt Disney. United Artists.

Mickey wanders into a house full of skeletons. Undoubtedly clever, it yet is macabre entertainment, for the skill of the artist's handling of these creatures in dance and rhythm is actually terrifying. It is *not* recommended for children's matinees.

**KEEPING TIME** » »

Grantland Rice Sportlight. Announcing by Ted Husing. Paramount.

The importance of perfect timing in sports is explained with significant illustrations in pictures of well known athletes in action. Marred somewhat by attempts at "wise-cracking," but of special interest to all interested in sports.

**LITTLE FELLER** » »

Chic Sale. Direction by Jack Cummings. M-G-M.

A poem by Brininstool is illustrated by Chic Sale representing the sad old man whose grandson has died, and who is disposing of his pony and chaps. It is well done but very sad. Adults. Too unrelieved for children's entertainment.

**LIFE'S LAST LAUGH (No. 2)** » »

Comments by Carl Stearns Clancy. Columbia.

Curious, rare old inscriptions to be found on gravestones in New England cemeteries; interesting and amusing. Adults.

**MAGIC FISH** » »

A Terry Toon. Fox.

A spirited tale of the magic fish who was caught and freed and who subsequently saved the fisherman's life. Pursuing figures mar value for small children, but some of the drawings are very good. Family.

**MILLER'S DAUGHTER** » »

Leon Schlesinger. Vitaphone.

Two china figurines find their way to the attic among other stored bric-a-brac. All come to life. Charming in color and occasional bits, it lacks ingenuity and is guilty of several examples of bad taste. Adults.

**ONE HORSE FARMER** » »

Thelma Todd. Hal Roach. M-G-M.

Poorly conceived comedy of two girls who attempt to become farmers. Adults.

**ORGAN RECITAL** » »

Mr. and Mrs. Jesse Crawford. Vitaphone.

Popular melodies illustrated by suitable scenes. Organ music and photography good, but production too slow to interest. Family.

**PARDON MY PUPS** » »

Frolics of Youth series. Direction by Charles Lamont. Educational.

A human little story of a boy who thinks he is afraid of dogs until his sympathy is aroused. His little sister, played by Shirley Temple, helps him care for the dog which wins his love. The film lacks spontaneity, but on the whole is entertaining. Family and junior matinees.

**SCREEN SNAPSHOTS** » »

Columbia.

Shots of movie stars which will please many. Family.

**SONGS OF THE COLLEGES** » »

With Hal Roberts Band. R-K-O.

Kaleidoscopic views of different college campuses accompanied by the schools' most popular songs: U.S.C., Yale, Cornell, University of Chicago, Ohio State, Tulane, Army, Navy, Washington, Harvard, Michigan, Georgia Tech and Notre Dame. Music stirring and well played, college views good. It is interesting but might be cut into two showings to advantage. Family.

**STRANGER THAN FICTION (No. 2)** » »

Announcer, Alois Havilla. Universal.

Similar to the "Believe It or Not" series, this presents curiosities of the world in fairly interesting manner. Family.

**TRAPEZE ARTIST** » »

Krazy Kat Cartoon. Columbia.

Exaggerated, vulgar cartoon with the theme song carried out by the story. Adults.

**VIVA WILLIE** » »

Willie Hopper, by P. A. Powers. M-G-M.

This offshoot of the comic strip shows Willie rescuing a Spanish dancer from a desperado. Some of the characters are terrifying for small children. Too mediocre to recommend.

Handwritten text, possibly a signature or date, oriented vertically.

# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA**

**DECEMBER 1934**



For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

## FEATURE FILMS REVIEWED IN

### THIS ISSUE

Babes in Toyland  
 Captain Hates the Sea, The  
 Cheating Cheaters  
 Chu Chin Chow  
 College Rhythm  
 Count of Monte Cristo, The  
 Crimson Romance  
 Evelyn Prentice  
 Firebird, The  
 Flirtation Walk  
 Fugitive Lady  
 Gay Bride  
 Girl in Danger  
 Girl of My Dreams  
 Gridiron Flash  
 Hell in the Heavens  
 I'll Fix It  
 Imitation of Life  
 It's a Gift  
 Jealousy  
 Lightning Strikes Twice  
 Limehouse Blues  
 Lost in the Stratosphere  
 Lost Lady, A  
 Marie Gallante  
 Menace  
 Pursued  
 Ready for Love  
 Romance in Manhattan  
 Sequoia  
 Silver Streak, The  
 Six Day Bike Rider  
 Unknown Blond  
 White Lies  
 Without Children  
 Woman in the Dark

## FILMS SUITABLE FOR FAMILY ENTERTAINMENT\*

Babes in Toyland—Fair for over ten.  
 College Rhythm—Light entertainment.  
 Count of Monte Cristo, The—Good.  
 Flirtation Walk—Excellent.  
 Girl of My Dreams—Fair.  
 Hell in the Heavens—Very tense.  
 Imitation of Life—Very emotional.  
 Lost in the Stratosphere—Fair.  
 Marie Gallante—Mature.  
 Romance in Manhattan—Good.  
 Sequoia—Fine but exciting for children.  
 Silver Streak—Excellent.  
 Six Day Bike Rider—Amusing.

\* A family film means a film wholesome enough for family entertainment but not necessarily appropriate for children unaccompanied by adults.

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**THE WOMEN'S UNIVERSITY CLUB**  
 LOS ANGELES BRANCH AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
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## MOTION • PICTURE • REVIEWS

*Published monthly by*

## THE WOMEN'S UNIVERSITY CLUB

LOS ANGELES BRANCH

AMERICAN ASSOCIATION OF UNIVERSITY WOMEN

MRS. PALMER COOK, *General Co-Chairman* MRS. JOHN VRUWINK, *General Co-Chairman*MRS. CHESTER A. OMMANNEY, *Preview Chairman*MRS. CHARLES BOOTH - *Assistant Preview Chairmen* - MRS. THOMAS B. WILLIAMSON

## EDITORS

MRS. PALMER COOK

MRS. J. ALLEN DAVIS

MRS. GEORGE RYALL

MRS. WALTER VAN DYKE

MRS. JOHN VRUWINK

Address all communications to THE WOMEN'S UNIVERSITY CLUB, 943 South Hoover St., Los Angeles, Calif.

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## NOTICE

The Editors regret that limited space precludes the publication of the children's book list which is prepared annually by the California State Division of the A. A. U. W. Copies may be secured for ten cents each in lots of less than ten, seven cents a copy in larger quantities from the International Relations office of the American Association of University Women, 1634 Eye Street, Washington, D.C. The list gives explanatory notes on the books which are classified as to age suitability and will be an invaluable assistance in choosing children's reading matter throughout the year.

## FEATURE FILMS

## BABES IN TOYLAND » »

Laurel and Hardy, Charlotte Henry. Direction by Gus Meins and Charles Rogers. Hal Roach Production. M-C-M.

The loved characters of Fairyland walk from the pages of Mother Goose to greet us from Toyland. Even Mickey Mouse and the Three Little Pigs are there in person, and cavort to the melodies of Victor Herbert's operetta, so popular a generation ago. It is a lovely realm of unreality until the crass touch of materialism is introduced in picturing a bogey land with writhing crocodiles and hairy, grinning apes to frighten little Bo Peep and her friends as well as children in the audience. The pursuit of these monsters, the crash of the gates of Toyland and the prolonged fight cannot be easily dispelled even by the final triumph of the wooden soldiers. It is stupid to have had adult interpretation ruin the suitability of a film whose

appeal otherwise is chiefly for children's audiences.

Adolescents, 12 to 16

Possibly amusing

Children, 8 to 12

Not under ten

## CHU CHIN CHOW » »

Anna May Wong, George Robey, Thelma Tuson, Fritz Kortner. Direction by Walter Forde. British Gaumont Production.

An Arabian Nights tale connotes fantasy, exaggeration and romance but never realism. We believe the chief fault of the film version of Ali Baba and the Forty Thieves is that it has been handsomely staged and skilfully cast but the magic is dissipated by too faithful a portrayal of the diabolical behavior of the thieving band. Otherwise, although disappointing, the spectacle is colorful, tuneful and entertaining. The familiar music is delightful, and one could wish that better photography could have caught the full glamor, preferably

in color, which costumes and sets undoubtedly gave the production. For American audiences Anna May Wong adds distinction to an excellent cast.

**Adolescents, 12 to 16**  
Beastly cruel details

**Children, 8 to 12**  
Not advised

### THE CAPTAIN HATES THE SEA » »

Walter Connolly, Victor McLaglen, Wynne Gibson, Alison Skipworth, John Gilbert, Helen Vinson, Leon Errol. Original story and screen play by Wallace Smith. Direction by Lewis Milestone. Columbia.

On leaving port the captain expresses his aversion for the sea and so contributes the title; as he says the stupid, undesirable, guzzling men and women on the trip from California to New York are typical of all his passenger lists, he can scarcely be blamed. John Gilbert plays the role of writer who views his companions through an alcoholic haze. There are also a pair of bond thieves, a notorious woman with a slightly sadistic husband and a Mexican gentleman en route to a revolution, all running away from life. It is a satirical farce in which each character is subtly and skilfully exaggerated. It pokes fun at pleasure trips where people are trying to have a grand time and brings out the salient reminder that we take with us the things from which we are trying to escape. However, the moral tone is low seeming to condone various social weaknesses, and the situations are so faintly coordinated that for the average spectator the production is decidedly lacking in coherence as well as in good taste.

**Adolescents, 12 to 16**  
Impossible

**Children, 8 to 12**  
No

### CHEATING CHEATERS » »

Fay Wray, Cesar Romero, Henry Armetta, Frances L. Sullivan. Original story by Max Marcin, adapted by Gladys Unger, Allen Rivkin, James Mulhauser. Direction by Richard Thorpe. RKO.

A police woman, acting the role of diamond thief, finds romance and saves her lover from ill chosen associates. It is a lightly treated mystery play somewhat incoherently developed and ineffectual as entertainment.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No

### CRIMSON ROMANCE » »

Ben Lyon, Sari Maritza, Eric Von Stroheim. Direction by David Howard. Mascot Master Production.

Following the new trend in war pictures, this one is built around the friendship of two young men whose nationality forces them to

fight on opposing sides but whose similarity of taste prompts them to fall in love with the same girl. Since both are aviators, a great deal of flying is shown. A jumbled story at what should have been its high point, and unconvincing acting leave little to applaud save the hope expressed in the end that future generations will live in an age when war is no more.

**Adolescents, 12 to 16**  
No, too sordid

**Children, 8 to 12**  
No

### THE COUNT OF MONTE CRISTO » »

Robert Donat, Elissa Landi, Louis Calhern, Sidney Blackmer, Raymond Walburn, O. P. Heggie. From the novel by Alexandre Dumas. Adaptation by Philip Dunne, Dan Therooh and Rowland V. Lee. Direction by Rowland V. Lee. United Artists.

This is an interesting and exciting picture, an apparently conscientious effort to make an adaptation worthy of Alexandre Dumas' novel. It tells the romantic story of *Edmond Dantes*, a young Frenchman of Napoleon's time, who for private and political reasons is incarcerated for twenty years in a dungeon of the Chateau d'If until he makes a thrilling escape and, as the Count of Monte Cristo, returns to the world to plot and accomplish the ruin of his enemies. Though lacking the sweep and force of Dumas' novel the picture is excellent entertainment. Robert Donat as the hero is handsome and aristocratic in appearance and speaks his lines with real distinction.

**Adolescents, 12 to 16**  
Very good

**Children, 8 to 12**  
Too exciting and confusing

### COLLEGE RHYTHM » »

Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian. Direction by Norman Taurog. Paramount.

"College Rhythm" offers the imbecilities of Joe Penner, the braggadocio of Jack Oakie, some snappy new songs, and a boisterous chorus. A Phi Beta Kappa and a football star are rivals in all things, including love, with honors about even as the final touch-down. In the matter of entertainment value the spectator is the principal factor. Many people will enjoy the youthful exuberance of the show, and others will suffer boredom almost beyond endurance because of the exaggerated conception of college characters and the obvious brand of humor.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
Enjoyable

**EVELYN PRENTICE** » »

William Powell, Myrna Loy, Una Merkel, Harvey Stephens. From the book by W. E. Woodward. Direction by William K. Howard. M-G-M.

The popularity of Myrna Loy and William Powell will undoubtedly attract audiences to their new vehicle but the hackneyed theme will arouse no sympathy or satisfaction when the film is viewed. It is the story of a pre-occupied criminal lawyer whose attractive wife is led into a silly liaison with a man she meets in a night club. His inevitable murder places the wife as defendant in the trial. The many complications of the plot limit its dramatic treatment, the cocktail shaker is too much in evidence to please all audiences, the court trial lacks dignity, and excellent acting is wasted on the trite and overdone material.

**Adolescents, 12 to 16**  
By no means

**Children, 8 to 12**  
No

**THE FIREBIRD** » »

Ricardo Cortez, Vera Teasdale, Anita Louise, Lionel Atwill. Based on a play by Lajos Zilsky. Direction by William Dieterle. Warner Bros.

This mystery melodrama has an interesting Viennese setting and a mood of excitement induced by the recurring use of Stravinsky's "Firebird" ballet music. The story is not unusual. It has a typical find-the-murderer plot in which a mother, her daughter, a governess and several others are suspected of shooting a popular actor. Good direction makes it better than average.

**Adolescents, 12 to 16**  
Too sophisticated

**Children, 8 to 12**  
No

**FLIRTATION WALK** » »

Dick Powell, Ruby Keeler, Pat O'Brien. Direction by Frank Borzage. First National Warner.

This sort of picture sends audiences home relaxed, pleased and comforted that the world is a good place after all. It tells of a gay little romance between the General's daughter and a private soldier who decided to become an officer and a gentleman. It is a story of youth, and Frank Borzage has caught that spirit as he can so skilfully. There is music, and fun and sincerity, with the ever thrilling setting of West Point for added interest. And by the way, Pat O'Brien almost steals the show without adverse criticism, either, of any one of an excellent cast.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
If it interests

**FUGITIVE LADY** » »

Neil Hamilton, Florence Rice, Donald Cook. Story and screen play by Herbert Asbury and Fred Niblo, Jr. Direction by Al Rogell. Columbia.

Some films provide acceptable entertainment for uncritical audiences even though they present an unoriginal plot depending upon melodramatic situations, improbable incidents and false psychology. "Fugitive Lady" comes under this classification. It has entertaining qualities due to a good cast and well maintained suspense, but it tells an incredible tale of a beautiful working girl who is made the innocent dupe of a racketeer and is saved from the penitentiary by a convenient train wreck and a gentleman who is contemplating divorce. As one may imagine, its ethical values are poor.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No

**GIRL IN DANGER** » »

Ralph Bellamy, Shirley Grey. Direction by Ross Leiderman. Columbia.

Again we have a crime picture which feebly tries to put over the fact that crime does not pay. This one deals with a young society girl who, bored with her own friends and pastimes, turns to anything that offers her a thrill. She becomes involved with a handsome crook and helps him steal the famous Cortez emerald. The experiences that follow, her kidnapping by a rival gang and the shooting and murders that she witnesses, are enough to make her say glibly at the end of the picture that she is through with thrills. But though the gunmen all pay for their lives of crime, she suffers no pangs of remorse. The picture is only superficially entertaining.

**Adolescents, 12 to 16**  
Demoralizing

**Children, 8 to 12**  
Certainly not

**GAY BRIDE** » »

Carole Lombard, Chester Morris, Nat Pendleton, Sam Hardy, Leo Carillo, Zasu Pitts. Direction by Jack Conway. M-G-M.

Fortunately few poorer pictures than this one have been made. It is all about a gang of racketeers who kill one another to gain the love of a gold-digger. It is intended to be comic, but murder and extortion leave a wry taste even though the characters seem to find them amusing. We have read hopeful articles stating that gang pictures are passé, but while this may be true as far as serious pictures are concerned, we still find far too many so-called comedies featuring the underworld.

**Adolescents, 12 to 16**  
Impossible

**Children, 8 to 12**  
Impossible



**GIRL OF MY DREAMS** » »

Sterling Holloway, Mary Carlisle, Creighton Chaney, Arthur Lake, Eddie Nugent. Direction by Raymond McCarey. Monogram.

The story combines a series of incidents in a small college, whereby vanity is deleted from the character of a popular track star. It is light, inconsequential farce, rather senseless and long drawn out and handicapped by dearth of plot.

**Adolescents, 12 to 16**

Fair

**Children, 8 to 12**

No interest

**GRIDIRON FLASH** » »

Eddie Quillan, Betty Furness, Grant Mitchell. Author, Nicholas Barrows. Direction by Glenn Tryon. R-K-O.

A fantastic story of a young convict who is paroled from the penitentiary because of his ability to play football, and who is thereby reformed. It follows the pattern of the usual college movie; in other words, it is an extravagant satire in which Eddie Quillan provides the laughter.

**Adolescents, 12 to 16**

Not recommended

Amusing

**Children, 8 to 12**

No

**HELL IN THE HEAVENS** » »

Warner Baxter, Conchita Montenegro, Russell Hardie, Herbert Mundin, Ralph Morgan. Based on the play "The Ace" by Hermann Rossman. Direction by John Blystone. Fox.

Pictures based on aviation in the World War are usually appreciated by men and boys more than by a feminine audience, and such is likely to be the case with "Hell in the Heavens." Baron von Richtofen, the most sinister and dramatic of the German aces is, no doubt, the model for the baron of the film, hovering like the spirit of Death itself over the Allied air forces. The French heroine is slim and spirited and undeniably decent, the aerial combats are spectacular and breath-taking and there is a fine feeling of comradeship between the men. However, the picture is not one to make youth believe that war is all glory because the whole drama is a study in the psychology of fear which holds sway over all the flyers, from the abject, very young lieutenant to the bravest aces, each of whom is haunted by horrible dreams of falling in flames. Unfortunately for dramatic unity the happy ending is so incredible that the audience is inclined to laugh.

**Adolescents, 12 to 16**

Very tense

**Children, 8 to 12**

Terrifying

**I'LL FIX IT** » »

Jack Holt, Mona Barrie, Winnie Lightner. Author, Leonard Spiegelgrass. Direction by Ray William Neill. Columbia.

A political grafter tries to bribe a teacher to pass his kid brother. She refuses, is dismissed, and the incident provides ammunition for the reformers. The ethics of the plot become very confused from this point and it does not ring true at any time.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**IMITATION OF LIFE** » »

Claudette Colbert, Warren William, Louise Beavers, Fredi Washington, Rochelle Hudson. From the novel by Fannie Hurst. Adaptation by William Hurlbut. Direction by John M. Stahl. Universal.

Two concurrent plots are embodied in this picture. One, a fairly trite example of the success story, has for its heroine a poor young widow who becomes a sensationally successful business woman; the other, much more fundamental and poignant, presents the problem of a colored mother who shares the financial good fortune of the white woman but is unable to help her white mulatto daughter to adjust herself to the stigma of her negro blood. Structurally the second plot is made subordinate to the first one in spite of the fact that the colored mother is the center of all the real drama of the picture. Because sentimental the film will undoubtedly gain wide popularity, but for critical audiences, although it presents very high ideals, it lacks proper balance and is too determined to bring tears even at the expense of artistic restraint.

**Adolescents, 12 to 16**

Interesting but mature

**Children, 8 to 12**

Far too emotional

**IT'S A GIFT** » »

W. C. Fields, Baby Leroy, Kathleen Howard, Jean Rouverol. Story by Charles Bogle and J. B. McEvoy. Direction by Norman McLeod. Paramount.

Nonsensical slapstick like a comic strip in the newspaper which concerns an ineffectual, henpecked head of a family who stubbornly stakes an inheritance on a mythical orange grove in California. Chance alone protects him from the results of his lack of business acumen. Much of the humor depends upon the shrewish comments of the wife and her husband's evasive reactions. The slapstick is absurd and sometimes funny; the whole will not strain one's intelligence but may offer an hour's relaxation.

**Adolescents, 12 to 16**

Not elevating

**Children, 8 to 12**

Not recommended



**JEALOUSY** » »

Nancy Carroll, George Murphy, Donald Cook, Inez Courtney. Direction by Ray William Neill. Columbia.

The happiness and future of a young prize fighter and his sweetheart are endangered because of his unreasoning jealousy. He receives a hard lesson which changes his perspective. It is a desperately tragic story in which some scenes are morbidly realistic. It will shock sensitive spectators and has no entertaining qualities.

**Adolescents, 12 to 16**  
Very unsuitable

**Children, 8 to 12**  
By no means

**LIGHTNING STRIKES TWICE** » »

Ben Lyon, Thelma Todd, Pert Kelton, Laura Hope Crews, Skeets Gallagher, Chick Chandler, Walter Catlett. Direction by Ben Holmes. RKO.

An old theme is revamped when two young men awake on a morning-after to discover that they have brought a fan-dancer and her acrobatic husband to the home of a wealthy and highly respectable aunt. There is no dearth of plot, for presently they are also involved in a murder mystery. The film has its bright moments, a good deal of gay dialogue, humor and suspense, but it is not handled adroitly and misses the goal of a first-rate production of the lighter class.

**Adolescents, 12 to 16**  
Not desirable

**Children, 8 to 12**  
No

**LOST IN THE STRATOSPHERE** » »

William Cagney, Eddie Nugent, June Collyer. Direction by Melville Brown. Monogram.

Friendly rivalry between two army aviators includes even their attention to the "one and only girl." They are finally sent aloft together in a balloon and report ascending eighteen miles into the stratosphere. There is the usual comedy and adventurous excitement, the better man wins the girl and holds his rival's friendship, too. Fair family film.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Of more interest to boys

Fair

**A LOST LADY** » »

Barbara Stanwyck, Ricardo Cortez, Frank Morgan. Adapted from the novel by Willa Cather. Direction by Alfred E. Green. Warner Bros.

To use the title and credit Willa Cather with having any connection with this production is in our estimation a great mistake. Miss Cather is a notable writer who imbues her stories with a rare quality of spirituality. The

film is a distasteful triangle, telling the story of a woman whose fiancé is killed by a jealous husband and who then tries to reconstruct her life by marrying a man for whom she does not care deeply. Again love enters her life and the situation has to be met anew. For most audiences it is trash, too dull to attract attention. The cast and director deserve finer material.

**Adolescents, 12 to 16**  
By no means

**Children, 8 to 12**  
No

**LIMEHOUSE BLUES** » »

George Raft, Jean Parker, Anna May Wong, Kent Taylor. From an original story by Arthur Phillips. Direction by Alexander Hall. Paramount.

One is inclined to contrast this film with "Broken Blossoms," which had the same background of the tough Anglo-Chinese quarter of London, and one finds this falls far below the standard in art as well as in depth and sincerity. This Limehouse picture is a crime thriller pertaining to a cold, sinister demi-Oriental, his Chinese mistress and a young white girl who has remained undefiled in the midst of sordid surroundings. The tale is exciting enough with good suspense and atmosphere, but George Raft and Jean Parker have been cast in other far more convincing roles, and Anna May Wong is given little opportunity to display her real ability.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

**MENACE** » »

Gertrude Michael, Paul Cavanaugh, Henrietta Crosman, John Lodge, Halliwell Hobbes. Based on story by Philip MacDonald, adapted by Anthony Veiller. Direction by Ralph Murphy. Paramount.

For those who enjoy thrilling mystery stories, here is one in which interest is well sustained throughout. The story opens in British East Africa during a torrential rain-storm in which a dam is wrecked. The engineer responsible for its construction has been persuaded against his better judgment to leave his post for a bridge game. His remorseful suicide sets in motion a maniacal plan to revenge the tragedy upon his wholly innocent companions of that evening. The scenic and sound effects are remarkably interesting. Direction is good and, combined with a well rounded cast, makes the film better entertainment than the actual plot warrants.

**Adolescents, 12 to 16**  
Emotionally tense.  
Depends on taste.

**Children, 8 to 12**  
Too exciting and emotional.

**MARIE GALANTE** » »

Spencer Tracy, Ketti Gallian, Ned Sparks, Helen Morgan, Leslie Fenton. Based on the novel by Jacques Deval. Direction by Henry King. Fox.

Exciting pictures taken in the engine rooms of the Panama Canal locks, strange and sinister types of humanity, everyday objects photographed from new angles, and a wistfully piquante French heroine contribute to the unusual qualities of this enthralling story of the foiling of a plot to blow up the fleet of the United States Navy. Watching the unfolding of the story is like tasting an entirely new and delightful food the flavor of which seems slightly familiar yet so elusive that only by the greatest concentration can its seasoning be analyzed. Unlike the average thriller this presents a really interesting problem, the characters are cleverly drawn, the secret service men are more intelligent than the criminals they are seeking, and the whole thing has an air of authenticity that would do credit to a newsreel. It is stimulating entertainment and should set a new style in detective stories.

**Adolescents, 12 to 16**  
Mature but interesting

**Children, 8 to 12**  
Too involved. No interest

**PURSUED** » »

Rosemary Ames, Pert Kelton, Russell Hardie, Victor Jory. Direction by Sam Wurtzel. Fox.

A young man, heir to an island plantation off the coast of Borneo, has been black-jacked by a villain who covets his land, but a night club girl rescues him and nurses him back to health. Anyone over ten years old will know what happens after this, but in spite of its obvious plot, the picture is sufficiently interesting. Its tropical setting, its sincere love story, the humor of one character and good acting by Victor Jory put it in the category of satisfactory entertainment.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

**READY FOR LOVE** » »

Ida Lupino, Richard Arlen, Marjorie Rambeau. From the novel by Roy Flannagan. Adaptation by J. P. McEvoy and William Slavens McNutt. Direction by Marion Gering. Paramount.

An absurd comedy about the predicament of a young girl who is mistakenly suspected of having a past. Her actress mother sends her to live with an aunt in a small town and there the trouble begins. The action is slow and rather tiresome but amusing dialogue re-

deems several scenes. The title seems to be a misnomer.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No

**ROMANCE IN MANHATTAN** » »

Francis Lederer, Ginger Rogers, Jimmy Butler. Story by Norman Krasna and Don Hartman. Adapted by Jane Murnin and Edward Kaufman. Directed by Stephen Roberts. R-K-O.

This unassuming little story is genuinely dramatic because it deals with people who seem real and whose problems are real, too. It concerns a bewildered immigrant from Czecho-Slovakia, who finds that he cannot legally enter the United States. What he does then and how he satisfies the authorities later make amusing entertainment worth seeing, because it is sincere and human. It is optimistic, with success the result of ambition and endeavor.

**Adolescents, 12 to 16**  
Fine

**Children, 8 to 12**  
Mature

**SIX DAY BIKE RIDER** » »

Joe E. Brown. Direction by Lloyd Bacon. First National.

A small town telegraph operator's jealousy of a trick bicycle rider's attentions to his girl results in the young man trying his own skill in an endurance test. It is absurdly farcical, and also exciting. Good fun for family audiences.

**Adolescents, 12 to 16**  
Amusing

**Children, 8 to 12**  
Amusing

**SEQUOIA** » »

Jean Parker, Russel Hardie, Paul Hurst. From novel "Malibu" by Vance Hoyt. Direction by Chester M. Franklin. M-G-M.

"Sequoia" is a very unusual film, a really remarkable one because of the exquisite scenes of animal wild life in natural settings. It is amazing to have been able to catch so realistically the feeling of perfectly unconscious behavior in these wild creatures. Jean Parker in the role of a young nature lover, finds two orphaned infants of the woods, a puma cub and a baby deer. She decides to prove her theory that she can make them friends through environment and training. The action is thrilling, the story fascinating and absorbing. Unfortunately the producers felt it necessary to exaggerate human cruelty and villainy and to discredit legitimate hunting thus sentimentalizing it for men's audiences and rendering it too emotional for younger children.

**Adolescents, 12 to 16**  
Exciting, but fascinating

**Children, 8 to 12**  
Positively not under 10

**THE SILVER STREAK** » »

Sally Blane, Charles Starrett, Hardie Albright, William Farnum. From a story by Roger Whately. Direction by Thomas Atkins. R-K-O.

We can recommend this picture with real zest. For sheer excitement, swift action, wholesome motivation and timeliness it is entertainment of the first rank. The lime-light is held by an ultra modern stream line train that makes a record trip across the continent to bring a life saving device to Hoover Dam. The persons of the drama are less important though adequately portrayed as wholesome, normal individuals whose personal lives are affected by the success of the "Silver Streak" in its thrilling speed test. Interesting photography of machinery, scenes of the Hoover Dam, the Chicago Fair and the country over which the "Silver Streak" travels add much interest.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Good but possibly too exciting for some

**UNKNOWN BLOND** » »

Edward Arnold, Helen Eddy, John Miljan, Arletta Duncan, Barry Norton, Dorothy Revier. From the story "Collusion" by Theodore Irwin. Direction by Hobart Henley. Majestic Pictures.

An unsuccessful lawyer who is too honest to handle framed up divorce cases changes his ethical outlook when his wife divorces him through trickery. At this point the picture becomes a study in easy and dishonest divorce methods and proceeds to a melodramatic climax when the lawyer again meets unforeseen circumstances which touch him personally. The acting is good, especially that of Edward Arnold and Arletta Duncan, but the story is an unpleasant one, and the change of title from "Collusion" to "Unknown Blond" does not make the theme any more agreeable.

**Adolescents, 12 to 16**

Unpleasant and unsuitable.

**Children, 8 to 12**

Entirely unsuitable.

**WITHOUT CHILDREN** » »

Bruce Cabot, Evelyn Brent, Reginald Denny. Directed by William Nigh. Liberty Corp.

This is another story of divorce in a typical middle class American home, and it is sup-

posed to show the effect upon children of the estrangement of parents and subsequent remarriage. The story seems more or less manipulated to prove the point but fails to do so. The hard-boiled youngsters exhibit admirable qualities as soon as their respected mother decides to "go modern," and the erring father returns from his prolonged holiday abroad to become a model parent. There are comedy scenes to relieve the serious tone, but neither comedy nor tragedy touches the fundamental realities of life.

**Adolescents, 12 to 16**

Mature

**Children, 8 to 12**

No interest

**WHITE LIES** » »

Walter Connolly, Fay Wray, Victor Jory.

Direction by Leo Bulgakov. Harold Shumate, author. Columbia.

A stupid "gun-toting" melodrama with a confused plot. It is supposed to show what harm can be done by a newspaper man who ruthlessly publishes news without regard to the effect it may have upon persons involved, but it is so poorly presented, so badly motivated and so completely unreal that it has no entertainment value.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

Impossible

**WOMAN IN THE DARK** » »

Fay Wray, Ralph Bellamy, Melvyn Douglas.

From a story by Dashiell Hammett. Direction by Phil Rosen. Select Productions released through RKO.

That the story is an adaptation of a novel by Dashiell Hammett will attract admirers of his mystery tales, but this picture will prove a decided disappointment. It is so crudely handled that one can hardly tell whether or not it is good screen material. Actually lack of taste is its worst fault but it is also far behind the standards of recent pictures in continuity and reality. The plot concerns a young man once sentenced for manslaughter, who after his release from prison, is framed by a depraved and vicious character. The whole lacks conviction and interest.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## SHORT SUBJECTS

### ALADDIN AND HIS WONDERFUL LAMP

Color cartoon. Allied.

A grotesque interpretation of the old story but rather amusing. Family.

### BEAUTIFUL DAMES » »

Color cartoon. Vitaphone.

Toys in a shop window befriend a lonely little orphan. A charming fairy tale; excellent for children.

### BEVERLY HILL BILLIES » »

In color. Amity.

Shows original mountain home of the Beverly Hill Billies and their discovery by the radio manager. Accompanied with music. Interesting and pleasing. Family.

### BOSCO'S PARLOR TRICKS » »

M-G-M.

Fair color cartoon of Bosco's silly antics. Family.

### BOSTON TEA PARTY » »

See America First Series. Vitaphone.

Excellent collection of historical pictures of the Revolutionary era. Family.

### BUDDY'S ADVENTURE » »

Looney Tune. Vitaphone.

Two children go up in a balloon and land in "Sourtown" where everyone is glum. Family.

### CROSS ROADS OF THE WORLD » »

Magic Carpet. Fox.

Excellent travelogue of Singapore and Malay jungles. Family.

### DARTMOUTH DAYS » »

Pete Smith oddity. M-G-M.

Splendid pictures of the college with an introduction to its sports and traditions. Family.

### DESERT DANGERS » »

Ed O'Tool.

Studies of reptile and insect life with photographs of man handling the creatures. Exciting and interesting. Family.

### DISCONTENTED CANARY » »

M-G-M.

Charming cartoon of a canary who, weary of his cage, escapes to the outside world where he is frightened by hostile birds and a cat until he returns to the shelter of the cage. Done in color. Family and junior matinee.

### FLYING PIGSKINS » »

Columbia.

Football as played the world round by boys and men. Family.

### FLYING THROUGH SWITZERLAND » »

Will Rogers. Amity.

Exquisite pictures of this beautiful country with amusing comments by Will Rogers. Family.

### GOOD BADMINTON » »

Pepper Pot. Vitaphone.

Badminton illustrated in detail by Jess Willard. Family.

### GOOD GOLFERS START YOUNG » »

Columbia.

Golfers from four years old up demonstrate the game. Family.

### GOOD LUCK BEST WISHES » »

Educational.

The Pickens sisters and Sally Ward in a domestic musical farce which is rather fun. Family.

### GOOFY MOVIES » »

Pete Smith announcer. M-G-M.

Supposed to show behind the scenes of movies. Uninteresting.

### GOOFY MOVIES No. 8 » »

Pete Smith. M-G-M.

Fashions of 1913 and a supposedly French movie. Family.

### GRANDFATHER'S CLOCK » »

Toodletale. R-K-O.

Two children go to clockland where clocks are alive. Very good for family.

### HEADLESS HORSEMAN » »

Color cartoon. Allied.

An amusing adaptation of the legend of Sleepy Hollow. Family and junior matinee.



**HELLO, SAILORS** » »

Tom Patricola. Fox.

Sailors and marines on leave in New York are rivals for the attention of two girls. Not a children's picture.

**HIS LUCKY DAY** » »

Ernest Truex, Josephine Dunn. Fox.

Silly comedy of the misfortunes of a salesman trying to entertain a prospective customer. Poor.

**HOLIDAY LAND** » »

Color cartoon. Columbia.

A delightful tale of a little boy who wishes every day were a holiday. Father Time grants his wish in a beautiful dream. Excellent for family and junior matinees.

**HOLLAND IN TULIP TIME** » »

James A. Fitzpatrick Travelogue. M-G-M.

Very beautiful color picture of Holland and its tulip fields. Family.

**HOLLYWOOD GADABOUT** » »

Treasure Chest. Fox.

Movie people at film star frolic. Amusing.

**HOLLYWOOD RHYTHM** » »

Paramount.

Two song writers struggle to fit words and music for production. Fairly entertaining. Mature.

**HOT SANDS** » »

Terrytoon. Fox.

Fair cartoon burlesque of an Arabian Nights Tale. Family.

**HOUSE WHERE I WAS BORN** » »

Fox.

Sentimentalized musical number. Only fair.

**IN FAR MANDALAY** » »

Magic Carpet Series. Fox.

Unusual and exquisite travelogue of a visit to Burma. Family.

**JOLLY LITTLE ELVES** » »

Cartune Classic in color. M-G-M.

This charming story is told in song. An old shoemaker befriends an elf who in gratitude summons all the other elves to help make shoes. Delightful family film and junior matinee.

**KEEP IN SIGHT** » »

Betty Boop. Paramount.

Betty shows imagined autos and household articles of the future. Little interest for children. Family.

**LADIES THAT PLAY** » »

Paramount.

Women's orchestra, girl singer. Fair musical number.

**LIFE'S LAST LAUGHS (No. 1)** » »

Columbia.

Curious epitaphs taken from old New England headstones, showing the actual stones and inscriptions. Accompanied by a talk. No interest for small children.

**LITTLE BIRD TOLD ME** » »

Toodle Tale. R-K-O.

A little boy is shown how the bird newspaper is printed. Delightful family and junior matinee picture.

**THE LITTLE DUTCH MILL** » »

Max Fleischer. Paramount.

Fairy story, in color, of two Dutch children who help reform a wicked miser. A little scary for small children but otherwise good. Family.

**MICE IN COUNCIL** » »

Terrytoon. Fox.

Amusing cartoon of cats and dogs at war. All ages.

**MONKEY SHINES** » »

Paramount.

Remarkable photographs of a trained monkey doing amazing tricks. Family.

**NERVE OF SOME WOMEN** » »

Paramount.

Feats of daring performed by women. Interesting for family.

**NIFTY NURSES** » »

Fox.

A musical burlesque on surgical and hospital technique. Rather inane; enjoyment depends on taste. Adults.

**OLD PIONEER** » »

Color cartoon. M-G-M.

Excellent dramatization of pioneer life



produced delightfully. Fine for family and children's matinees.

**OVAL PORTRAIT** » »

An amateur production made by the students in cinematography at the University of Southern California. Student director Richard L. Bare. From the story by Edgar Allen Poe. Silent with musical accompaniment.

This is surprisingly good amateur work. The atmosphere of gloom and dread is well drawn to orient the audience to the mood of the story, and the young cast does very well. It is interesting to adults and adolescents, but probably not to children.

**PARAMOUNT PICTORIAL (No. 4)** » »

Entertaining assortment of interesting subjects.

**PASTRY TOWN WEDDING** » »

R-K-O.

Color cartoon of wedding preparations in a pastry shop. Good. Family.

**PATHE TOPICS (No. 1)** » »

Good, interesting subjects, satisfactory announcing.

**PHIL SPITALNY AND MUSICAL QUEEN** »

Vitaphone.

Fairly entertaining. A women's orchestra and chorus with several musical solos and a solo dance. Family.

**PILGRIM DAYS (No. 1)** » »

See America First. Warner.

Patriotic reminders of historical events. Family.

**POLO THRILLS** » »

Sport. Columbia.

Interesting and authentic picture of polo, ending with an international game. Family.

**PRO FOOTBALL** » »

Pete Smith oddity.

College experts, now professionals on the "Chicago Bears" team, illustrate their perfect performances. Very entertaining. Family.

**QUEEN OF HEARTS** » »

Allied.

Color cartoon with some vulgarities in which Jack and Queen of Hearts come to life.

**RHYTHM IN THE BOW** » »

Merrie Melodie. Vitaphone.

A hobo fiddler's adventure. Amusing for family.

**RUGBY** » »

Pete Smith oddity. M-G-M.

Very interesting study of the game, its history and its modern adaptation. Excellent for family and junior matinees.

**SCRAPPY THE CONCERT KID** » »

Columbia.

Silly cartoon of a child prodigy who does not wish to perform.

**SECOND-HAND HUSBAND** » »

Tom Howard. Fox.

A dull domestic comedy not in the best of taste.

**SHAKE YOUR POWDER PUFF** » »

Merrie Melodie cartoon. Warner.

Revue of farm animals dressed as people. In poor taste. Adults.

**SOUVENIR (No. 2)** » »

Paramount.

Old silent movies and the first talkie resurrected. Entertaining for family.

**STRIKES AND SPARES** » »

Pete Smith oddity. M-G-M.

Bowling explained and illustrated. Excellent for family.

**SUPER STUPID** » »

Vince Barnett. Fox.

A silly slapstick comedy of men who try to make money in devious ways.

**SWITZERLAND THE BEAUTIFUL** » »

Travel Talk. M-G-M.

Exquisite Swiss scenery showing many lovely wild flowers. Good accompanying talk. Family.

**TAKE A LETTER PLEASE** » »

Master Arts.

Attempted comedy in dictation of business man. Very poor.

**TOM TOM THE PIPER'S SON** » »

Terrytoon. Fox.

Nursery rhymes sung and illustrated. Pleasing for family.

**TAKING CARE OF BABY** » »

Smith oddity. M-G-M.

A clever, amusing and instructive picture of the right and wrong ways to care for a baby. Family.



**TALE OF VIENNA WOODS** » »

M-G-M.

Beautiful fairy tale with lovely music. A deer wanders into a garden and falls in love with the statue of a faun. Done in color. Family.



**TOYLAND BROADCAST** » »

M-G-M.

Fun in a toy shop when the toys dance and sing. Charming family picture in color.



**VAUDEVILLE (No. 1)** » »

Vitaphone.

Vaudeville acts. Family.

**VIVA BUDDY** » »

Looney Tunes. Leon Schlesinger. Warner.

A shooting, smashing, slam bang take off of Wallace Beery as Pancho Villa. Dull for adults. Poor for children.



**WATERLOO** » »

Krazy Kat. Columbia.

Krazy Kat impersonates Napoleon. Amusing family cartoon.



**WITH THE FOREIGN SERVICE** » »

Photographic adventures with a cameraman. Fox.

Assorted views of Asiatic and European countries, too constantly changing to permit audiences to absorb anything. Adults.

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